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DOLLY'S BATH

C. S. CHRISTIAN

*A.P.R.*

THE AUSTRALASIAN PHOTO-REVIEW

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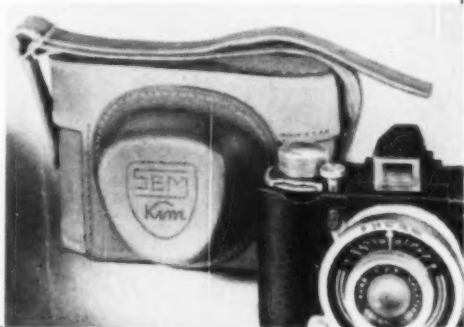
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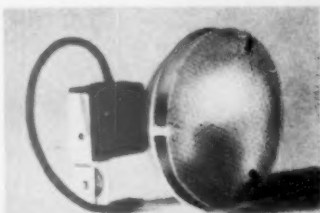




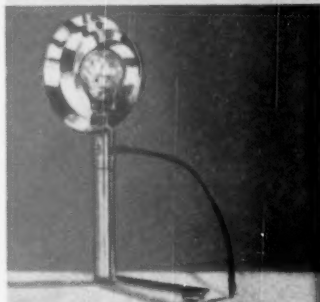
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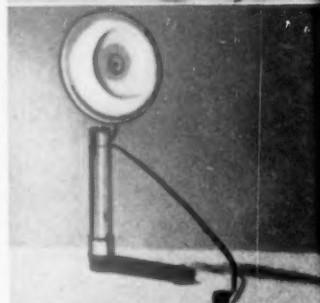
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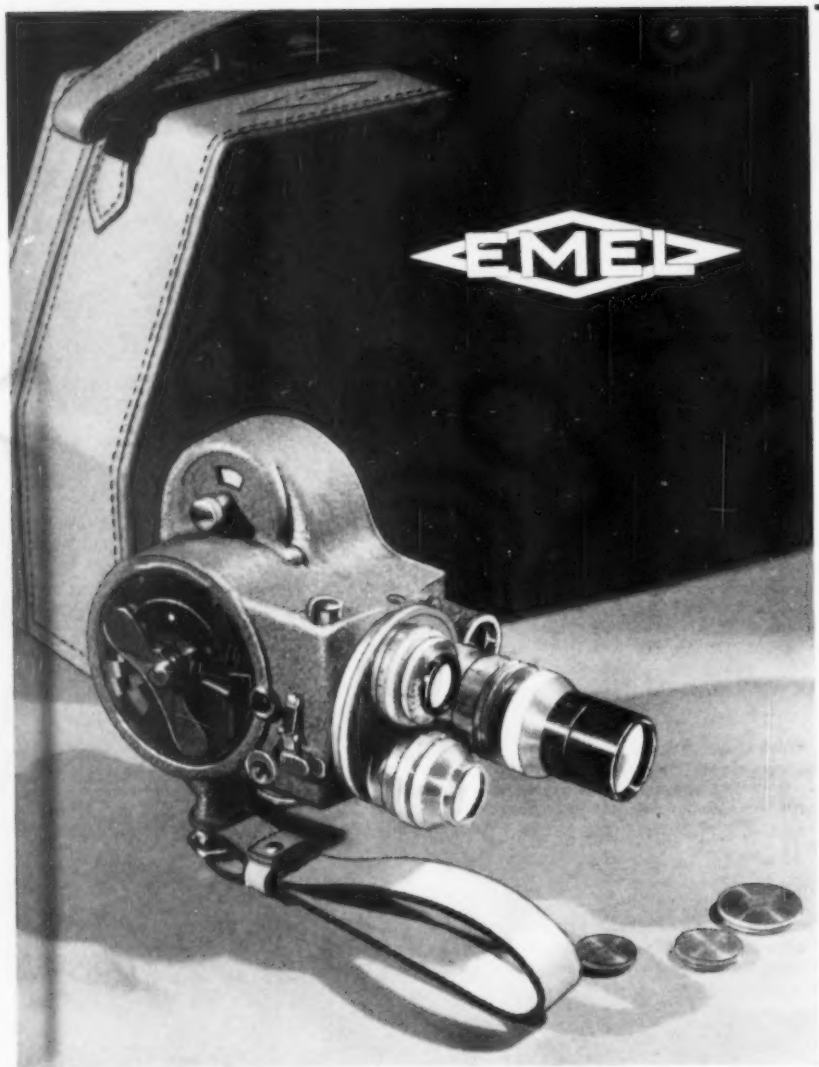


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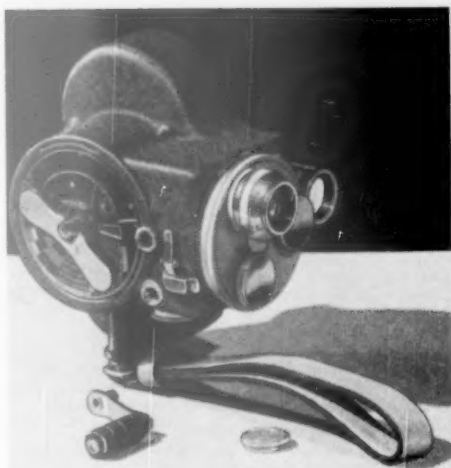
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# Review of July Portfolios

When it comes to cats, as indeed with apparently almost every other subject, it seems as though A.G.G. has his subject matter pretty well in hand. This fact is indicated by his two very successful portfolio inclusions and by his striking cover picture "Feline Fear"; the latter is an exceptionally fine study, and readers will appreciate the fact that the exposure was made at just the correct instant to allow the desired expression to be recorded at the critical moment. I have only one regret here, and that relates to the fact that I consider the trimming on the left to be a little too severe; a shade more additional space at that side would have allowed the animal to look further out of the picture towards the menace which created its fear.

The album "Ten Cloud Studies" presented a most interesting series, covering a subject that never fails to hold one's imagination and appreciation of the beautiful in nature. The album was introduced by J.H.'s "Volcanic"; this is nicely photographed and thoughtfully trimmed with the low horizon line and extensive expanse of sky completely in harmony with the ingenious, almost romantic conception of the whole.

When the technical quality of the reproduced prints stands so uniform in its excellence, all that remains for your reviewer to do is to express some opinions "for or against" as far as actual compositions are concerned. F.W.D.'s "Rising Storm" is entitled to almost the same general remarks as the previous print, with the additional proviso that I feel I would have liked to see the print trimmed on the right closer to the main mass and to have allowed a corresponding additional inclusion of the small cloud on the left margin. This procedure would improve the composition and produce an increased feeling of unity through the elimination of the two little patches of cloud at present on the right edge. The improvement in composition would result from the fact that the main cloud mass would no longer be in its present central position.

G.S.C.'s "Twentieth Century Omen" is another outstanding offering from this very competent worker. It is a composition that is more than cleverly arranged with a view to emphasising the feeling of the commencement of a conflagration. Note, too, how much to the success of the interpretation is contributed by the drooping nature of the tree shapes; had these been the more orthodox type (straight branches), the overall effect would have been practically ruined. There is one small point; in any future prints I would suggest that the photographer eliminate that tiny portion of highlight cloud appearing against the dark background towards the top centre.

How well the seas and the sky can be used together! If we had any doubt, they are set at rest by S.L.'s "Rising Seas." Here one can almost feel the quiet that attends the half-light preceding a storm. That low, slow-moving surf, accentuated by broken highlights, is admirably assisted by the two tones of the distant cliffs; particularly note the soft tone of the more distant one and how its medium tone breaks down the hardness that would occur were it of the same depth of tone as the foremost. Another point—that breaking wave in the middle distance provides a useful but not over-emphatic accent. In any future prints I would make the suggestion that the tiny area of sand in the bottom left corner be trimmed away.

A.H.R.'s "Turmoil" demonstrates the merit of patience in waiting for clouds to reach the stage at

By KARRADJI

which the desired effect can be recorded. Clouds are more than obliging in this respect when they are on the move. The general activity is furthered at this point by the entry of that dominating cloud which is so admirably offset by the brighter patch in the centre, while its reflected glow helps to lift the tone of the waters of the harbour. Very similar remarks can be applied to D.H.F.'s "Storm Pattern" in which the cloud masses ride Valkyrie-like over the landscape. As for the landscape, we have a pleasant departure from the usual silhouette pattern type in that this has been permitted to become diffused and subdued in the prevailing low tone—which is all very helpful in throwing into prominence that which is the main point of the picture—the tumultuous formations.

G.H.S.'s "Rising Clouds" strikes a new and interesting note. Here the clouds seem to be rising as a bubbling, seething mass from a region just below the hill-top; they seem almost to be forced against their will into the unknown darkness above. The photographer allowed a sufficiency of foreground—that extra base was needed to further the feeling that the cloud masses were far enough below the crest of the hill to allow them to rise; in addition, the clouds themselves are at just the right height above the hill to allow the impression that there is still room for them to rise further.

While J.D.J.'s "Evening Sky Drama" can be considered a finely composed cloud study, it nevertheless leaves me with the feeling that the heavy rectangular base was unnecessary, tending to detract from the photographer's dramatic approach to his cloud interpretation. There may be some scope for control work here with a view to allowing the rays of light to fall into the landscape and so break the hard horizon line.

Having seen E.J.H.'s "Inferno" in the original print, I like it no less in the reproduction. Here is a photograph that perfectly interprets its title. In the centre we have a glare of light and heat that almost sings and this effect is substantially enhanced by the diffused masses rising immediately above—these further convey the impression of flaming heat. The trimming of this print is excellent, with the centre of interest placed off-centre and the supporting tones allowed to fade off gradually down hill to the right.

As with the introductory print, so we end our series with the appearance of a photograph that is in lighter vein. This is W.C.B.'s "Nature's Rhythm," in which we have a very well considered print, the merits of which commence with the excellent treatment of the foreground. The photographer has wisely chosen to trim his print beyond the ground level of the frieze of trees. These same trees are pleasantly irregular with a slight feeling of gentle movement towards the left, and in this way they become a perfect foil for the graceful weaving movement of the whimsical clouds above. Strangely enough as I am writing these notes, the radio is playing the "Waltz of the Flowers" from the *Nutcracker Suite*, reminding me that when this music was interpreted in a famous motion picture, weaving movements of the blossoms were specially featured. I feel that something of the same weaving

movement is depicted in the present clouds. After this commendation, it might be something of an anticlimax to refer to the fact that the photographer has wisely placed his composition on a general basis of masses leading from a corner, in this instance from the top right area.

With the conclusion of the cloud portfolio, I feel I am obliged to pause and remark upon the excellent quality of the letterpress printing demonstrated in the reproductions. This is well deserved by the majority of the prizewinning entries, for in these the technical quality seems ever to be on the up-and-up.

"A Bird, Animal and Insect Presentation" provides us with an interesting insight into to-day's most popular natural history subjects. Here, despite the very wide choice, it would appear that birds are easily the first favourites. The series is introduced with "Study of Young Kestrel" by famed bird-lover L.G.C. His young kestrel is perfectly delineated against an interesting graduated background, while its curved perch provides a decorative note. A curious effect is developed by the young feathers on the left edge—one would almost think that they had been introduced by hand.

L.G.C.'s second print "Budgerigar at Nest Hollow" is a little gem, for the photographer gives us a real insight into the wisdom that these birds seem to possess in spite of their tiny size. The bird appears to know perfectly well that it is being photographed. Notice that the bird is very centrally placed; this positioning is more than allowable in view of the contrast between the plain background to the left and the patterned bark of the tree to the right. Note that the dividing line, commencing in the bottom right-hand corner, leads us to the nest hollow which is in just the right place for compositional balance.

The small size of the reproduction of C.S.C.'s "Portrait of a White Cockatoo" has resulted in a certain degree of loss of print quality. In the original the softness of the bird's plumage appeared so real that it could almost be felt. I like the pose of the bird, which is very characteristic—that backward turn of the head is a habit with these birds, especially when they feel they are being admired. The trimming of the base is well handled with only just enough being included for the demands of composition.

F.L.'s "An Investigation" possesses many points of merit. The birds stand out against a background of slightly lower tone, while a desirable degree of unity is gained by their singleness of purpose. Finally, here is an instance where the square trim—a format that is gaining in popularity daily—is very successful. This is really in the nature of a close-up pattern picture, and it would not be desirable to emphasise either dimension.

"Winged Glory" (J.H.B.) attracts me strongly, for I am always interested in the habits of swans. Considered as a picture, it is one that depends on the innate interest of the subject matter rather than on any special composition, though repetition has been avoided by the slight difference in the sizes of the two wings and unity has been gained by the simplified background. The textures in all portions of the bird are admirably recorded.

E.R.'s "Grey Shrike Thrush and Young" is a very lively nature study of the type that requires considerable patience and resource to photograph; there is no doubt about the eagerness of those youngsters. Pictorially I should have liked to see a slightly darker tone in the background, and at the same time advantage could be taken to reduce the scattered lights in the upper area.

It is the quiet simplicity of C.S.C.'s "Passing Parade" that wins our admiration. Surely this must be a telephoto shot, for those inquisitive seagulls seldom wait

for the photographer to move really close to them. The tonal scheme is particularly well handled, neither the whites of the gulls nor the blacks of the swan being out of harmony.

G.H.S.'s "Carefree Flight" proves, to me at any rate, that the making of a picture depends not so much on the recording of some whole scene, but on how much of that scene we use in our finished presentation. I feel sure that this print was fairly drastically trimmed and correctly so with regard to the balance of its elements. By this stage you will have realised that it is the left-hand bird that makes the picture; he just glides perfectly into place.

In S.H.L.'s "Rhythm," I think that the feeling of rhythm is somewhat slowed down by the inclusion of so much rocky base, especially the definitely shaped rock in the bottom left corner. Apart from that, the watery domain of our finny friends is perfectly interpreted. The print was one of great delicacy, and it must have been difficult for the etchers to reproduce it so well.

The two prints on the next pages (444 and 445) suggest that the respective workers are following similar lines of compositional thought, that is, with the main features leading in and downwards. One photographer has used this principle to provide us with a pleasant portrait of a draught-horse at leisure, and the other an impression of characteristic "foxy" inquisitiveness. Incidentally, the latter print was trimmed editorially, the original print including the whole of the dog and a great deal of background. The revised arrangement results in a definite composition, as well as greater emphasis on the "visitor." Once again it is a matter of simplicity and unity.

These are precisely the same factors that won success for G.H.S. in his "The Curious Snail." For so richly patterned an object as a snail, the plain background was essential. A good feeling of movement is gained by the principal line entering from the bottom left corner, while the technical handling has been so accurate as to give us the real feeling of snail (something that will hardly be appreciated by the suburban gardener!).

D.L.R.'s "Wistful Princess" is an excellent reproduction and one that does full justice to the excellence of the original—which, by the way, was something of a *tour de force* for 24 x 36mm. While these dogs are photogenic, it must be admitted that the photographer on this occasion had both his sitter and technique well under control. The slight flashing of the corners was a clever move, and one that contributes greatly to the success of the study. The amount of the animal's body that has been included is just sufficient to provide the necessary degree of dignity to the canine sitter.

A.G.G.'s "Quiz Kids" demonstrates excellent use of shapes in repetition without too much repetition, but I would suggest that the photographer consider the advantages of trims from left and foot. As usual with this careful worker, his technique is excellent and the low tonal scheme meritorious—altogether a very pleasantly handled subject.

Turning back to the title page, we find A.F.D.'s "Black Marlin Leaping." This is a really excellent result from one of the most difficult of natural history subjects. Not only has this keen photographer gained a novel picture, but he has also gained a pictorial one. I am referring to the fisherman's line which here has been most helpful in its definite downward thrust for half its length and then ending in a section of slackness just above the fish.

I think readers will agree that the July issue was an outstanding one, both as regards general contents and reproductions. It was also good to see so many new competitors and to observe their early successes.

# The Photographic Societies

## PHOTOGRAPHIC SOCIETY OF N.S.W.

The June activities of the Society were even more interesting than usual.

Firstly, on June 13th Mr. S. Woodward-Smith spoke of his recent trip abroad. This trip was undertaken primarily in the interests of his profession as medical artist and photographer. At several leading U.S. universities and medical schools, he saw equipment beyond his wildest dreams. He returns with a great admiration for many Americans and Britons employed in his line; and an amazement at the lavish amount of time, fullness of explanation, and demonstration of techniques given him in satisfying his enquiries; a well-founded valuation of the work carried on at the new Medical School and a great respect for the Parent Kodak organisation at Rochester.

On June 20th the Annual Prize Presentation was held. Members from other societies attended and, in reply to our President's welcoming speech Mr. James, of the Sydney Camera Club, struck a note sometimes overlooked when he spoke of the importance of these societies as a basis of friendship between members apart from their work in the photographic field.

This year the Society's Plaque for the best consistent work went to Mrs. N. Leggett. Mrs. M. Wheatstone filled second place, and Mr. Taylor third place in the advanced grade.

The Intermediate Grade was won by Mr. A. Feeney, with Miss M. Simpson second and Mr. R. Cotter third, while Messrs. R. Poulter and D. Croft filled the minor placings. In conjunction with the Beginners' Competition, a technical prize was awarded by Mr. J. L. Phillips. This was taken by R. Poulter, with D. Croft and Miss Brandon filling second and third places respectively.

The Set Subject, which also carried prizes of three, two and one guinea, was won by Mrs. M. Wheatstone, with Miss M. Simpson second and D. Bird third.

The Annual General Meeting was held on the 27th. Presentation of the Annual Report and Balance Sheet disclosed the continued healthy state of the Society, both financially and numerically, there being 180 active financial members.

A ballot was conducted to fill the vacancies on the Council caused by councillors retiring under the Articles. Among those returned were some new faces in Miss M. Simpson, Messrs Taylor and D. Croft. The officers of the Council were re-elected to their positions, and the President announced that in the new syllabus, beginning in September, a Beginners' Class would commence on similar lines to the highly successful one which concluded early this year.

W.D.

## KINGAROOY AND DISTRICT AMATEUR PHOTOGRAPHIC CLUB

This newly-formed club is now in existence and is making steady progress, as evidenced by the good attendance at a recent meeting held at the studio of Mr. R. Sellick.

The following officers were elected: President, Mr. T. Sama; Secretary, Mr. A. E. Eyres; Treasurer,

Mr. R. Sellick; Committee, Messrs. T. W. Holder, J. H. Eyres, E. W. Echart, and E. A. Eyres.

Our first outdoor event takes place on June 10th on the lines of a treasure hunt, as outlined in the *A.P.-R.* of July, 1949.

Any hints, suggestions, correspondence or portfolios from other clubs or societies will be gladly welcomed.

Visitors and intending members are welcome at all meetings.

The Camera Treasure Hunt held recently proved a great success. It allowed members to get together, although only two were successful in securing a picture of a baby crying. The prints eventually submitted were judged at the meeting held on June 20th, and Mr. P. W. Holden was declared the winner.

Two new members were welcomed at this meeting.

Subjects for the meeting held on July 18th were then allocated—each member was asked to submit two enlargements of his "own choice" and two of pictorial or farm subjects. The idea was to allow the judges to arrange for A and B Grades. Only the President, Mr. F. Sama, and Mr. McKittrick qualified for A Grade.

Many of the enlargements showed good judgment in composition and general handling, but there was evidence of much room for improvement.

The next meeting will be held on August 15th at 8 p.m. in Sellick's Studio. A.E.E.

## NORTHERN TASMANIAN CAMERA CLUB

The Club had an attendance of about seventy-five on opening night at the new clubroom, some members coming up from Burnie and Devonport especially for the evening. The evening was filled in with an illustrated talk by Mr. F. Smithies, followed by the screening of some colour slides and movies.

So successful was the meeting that the Club scored two reproductions in the local press and a mention in the local radio news service.

Even more unique was a recent radio broadcast when two club members were interviewed in a 15-minute session.

A series of lectures on "Colour Photography" by Mr. L. Green, of the *Examiner*, is planned for the future. This will include a demonstration of colour printing. As a result, our colour enthusiasts are already selecting their transparencies for possible printing.

The main item of interest at the first June meeting was a debate, staged along the lines of a mock court. The "case" heard was "Bulky Cameras v. Miniature Cameras." Mr. G. Nichols appeared for the defence and Mr. L. Hughes for the prosecution. The "hearing" proved most interesting and instructive.

A welcome addition to the archives of the club was the presentation by Mr. W. Gellie of the first Minutes Book of the club, together with a number of photographic albums of historic interest. The Minutes Book is dated 1889.

"The Tri-Pack Principle of Colour Photography," the first of a series of lectures by Mr. L. Green, was delivered before a large gathering at the meeting held on June 20th. Following a most instructive talk, Mr. Green displayed a series of Ektachrome transparencies and a colour print made by Kodak Dye Transfer process.

Substituting for the scheduled lecturer, Mr. H. G. Nichols, at the July 4th meeting, gave a lecture and demonstration entitled "From Exposure to Print in Ten Minutes." With the clock on him, Mr. Nichols made an exposure, developed, rinsed and fixed the negative. With the wet negative in the enlarger he then made a print—overall time from exposure to print was seven minutes. H.T.N.

### BALLARAT CAMERA CLUB

Judging by the attendance and the large number of prints submitted for voting, keen interest is being maintained in the circle's activities. At the monthly meeting held in the clubrooms, the set subject "Water" was judged. A print of a breaking wave by Mr. H. E. Richmond was voted best, whilst in the open, a landscape by Mr. W. Sebo titled "Winter," was the winner. It was good to see some of the newer members submitting prints, while Mr. H. McConnell gave some helpful advice about the mounting and titling of prints.

An interesting talk on exposure, the first essential to successful photography, was given by Mr. Richmond, and led to some helpful discussion.

At the practical night, Mr. Lloyd Evans characterised "Hamlet" and members, in photographing him, put into practice the principles of lighting as set out in a previous talk. Results will be shown at the next meeting.

The club met for its monthly meeting on Wednesday night, and despite the inclement weather, was well attended.

Voting for the month's competition was as follows: Set Subject, "Fog, Rain or Mist": 1, Mrs. W. A. Strange ("Mountain Mist"); 2, Mr. L. Williams ("Fog"). The Open section went to Mr. W. Sebo's "Weather Vane," with Mrs. Strange's "Storm Light" second.

In its effort to foster better results, the Club is having a series of talks and discussions on the progressive stages of photography. Mr. J. Malone's interesting talk on developers and development, and the discussion which followed, will be put into practice at the practical meeting. L.M.R.

### BRISBANE CAMERA GROUP

On Monday, 3rd July, the Group held its monthly meeting at the Club Rooms, E.S. & A. Bank Chambers, Roma Street, Brisbane.

Guest lecturer for the evening was Mr. P. Stanhope Hobday, who holds the Jubilee and Coronation Medals for Long Service to Australian Art.

Mr. Hobday was naturally quite at home lecturing, as he has served with distinction in the world of art. His lecture, one of the best yet delivered, was on composition, and was supported by a number of Mr. Hobday's own sketches and illustrations of basic forms of composition.

Members took advantage of the occasion to have their prints analysed; Mr. Hobday's remarks were most instructive.

The President, Mr. F. L. Masters, asked the Vice-President, Mr. I. Barnbaum, to pass a vote of thanks to Mr. Hobday for his splendid lecture. Mr. Barnbaum said that this lecture had assisted members to recognise faults in their own work.

The monthly print competition was won by John Schrauwen, who has maintained a high standard of work over the past few months. Second place went to R. McDermott and third to Harry Clements.

Mr. Douglas Smart has temporarily accepted the position of Minutes Secretary. G.G.T.

### THE WESTERN AUSTRALIAN CAMERA CLUB INCORPORATED

The usual monthly meeting was held in our clubroom on Thursday, 22nd June, at 8 p.m.

The photographic subject for the evening, "Tree" or "Trees," brought forth a very poor response. The points for the evening were awarded as follows: First, Captain Sutton.

Instead of the talk that had been arranged, we had the pleasure of seeing some film strips and colour slides brought by Mr. W. R. Clarkson, of Kodak Ltd., Sydney.

The film strips were of the 14th Kodak International Salon. Mr. Clarkson said that this was an entirely new way of recording Kodak Salons and that, in the future, most exhibitions will be recorded in this manner.

During the evening Mr. Clarkson thanked the Club for its welcome and brought greetings from Sydney. He also congratulated the members on their enthusiasm in furthering the ideals of photography.

Mr. Sunter, Acting President, warmly thanked Mr. Clarkson for a very pleasant and instructive evening. A.M.P.

### MARYBOROUGH CAMERA CLUB

The monthly meeting was held last Monday night, June 5th, when there was a fair attendance of members in spite of adverse weather conditions. The President, Mr. B. H. Austin, occupied the chair, and two new members were admitted.

A Constitution and By-Laws were adopted, modelled on suggestions kindly supplied by Messrs. Kodak (Aust.) Pty. Ltd., Brisbane, and the annual subscription was fixed at ten shillings.

It was decided that on Saturday morning, June 18th, a club outing would be held at the "Old Township." As the spot selected is of both historic and scenic interest, it is expected that a number of interesting pictures will be obtained, prints of which are to be on display at the July meeting of the club.

At the conclusion of the general business, a very interesting and informative address on the subject of "Exposure" was given by Mr. C. D. Webster, to whom, at the end of the talk, a unanimous and hearty vote of thanks was accorded.



The first outing of the Club was held at the "Old Township" on Sunday morning, June 18th, when a fair attendance of members was present. The spot, besides being decidedly "photogenic," is also of historic interest, being the site of the first settlement at Maryborough; and many shots were taken of Baddow House, the old home of the Aldridge family, the first white settlers there. Club members were impressed with the natural beauty of the locality, and soon shutters were clicking merrily. It is intended that the results of the outing shall be on display at the July meeting of the Club, and later on there will probably be a public exhibition of enlargements of the best photographs of the day.

Those who could not attend the outing missed an excellent opportunity of securing good photographs and, at the same time, participating in a most enjoyable social gathering. It is hoped that several similar outings will be held during the year, and that all members will take the opportunity of exchanging opinions with, and observing the technique of others. B.H.A.



### CANBERRA PHOTOGRAPHIC SOCIETY

On Tuesday, 4th July, the Society held its usual monthly meeting when the competition subject "Still Life" was judged by Mr. C. S. Christian. The awards were as follows: 1, A. Redpath; 2, V. Soronsinkis; 3, H. Collis; 4 and 5 (equal), K. Dinnerville.

Mr. Christian spoke of the difficulties attached to "Still Life" photography, and went on to explain that many photographers included too many distracting items in their subjects, whereas simplicity should be the keynote for which to strive.

Arrangements for the International Salon to be held in January, 1951, are well in hand. The Salon will coincide with the Jubilee of Federation Celebrations, and it is expected that many Australian photographers will forward entries. Entry forms are available from the Secretary, Canberra Photographic Society. The judges for the Salon are Mr. Keast Burke, A.R.P.S., Mr. C. B. Young, A.R.P.S., A.P.S.A., and Mr. C. S. Christian. K.C.

### ADELAIDE CAMERA CLUB

The highlight of our half-yearly meeting was a showing of colour movies made by Mr. Shergis whilst on an extensive overseas tour. He travelled from Australia, via England to Switzerland, which he made his base for tours of Italy and France. Some very fine films of the Winter Olympic Games in Switzerland impressed the members particularly.

The K. P. Phillips Trophy for Landscape was presented by Mr. Phillips to Mr. J. Windle for "*Furrowed with Care*."

The outing for the month was held in the Norwood Town Hall, where pupils from Miss Eileen Hogarth's dancing school presented some scenes from "Cinderella."

Merit Certificates were awarded as follows: "A" Grade—"Scrub Fire," M. H. Hunter. "B" Grade—"Single Prunus," J. Windle; "Sunlit Waterhole," J. Beare; "Arabesque," J. Bennett; "Ghost Gums," Dr. Drew. C.G.W.

### CAMPBIE CAMERA CLUB

Making good progress since its inception in February, the club is now in quite a happy state of affairs—increasing membership, enthusiasm, and new club-rooms.

Competitions, conducted along A.P.-R. lines, are held monthly with a quarterly point-score award. The first quarter's awards were as follows: 1, H. Armstrong; 2, E. Jones; 3, R. Butler.

The club has been fortunate in securing the interest of S. H. Lofts and F. Newman, both well-known A.P.-R. enthusiasts. Their friendly interest and criticism, which have been of considerable help to us, are most appreciated.

A warm welcome will be extended to any visiting photographer at any of our meetings which are held every fourth Friday. C.J.H.

### COONABARABRAN CAMERA CLUB

As a result of a meeting held recently by 23 enthusiastic photographers, the Coonabarabran Camera Club came into being. Its officers are: President, Mr. V. N. Brain; Vice-President, Mr. John Searle; Treasurer, Mr. G. L. Clark; Secretary, Miss V.

Lowcock; Committee: Misses S. Lowcock, M. Anshaw, Messrs. F. Long, L. Irvine, E. V. Lowcock, J. J. Demason, L. Ryder and L. Jones.

The aims of the club are to further the techniques of photography and generally to promote its activities along educational and social lines. Interesting things are in the wind for future meetings, and it is hoped that the membership will continue to increase.

Meetings are held every Thursday night at the Railway Tennis Club Rooms. All visitors and intending members are very welcome. Address enquiries to Miss V. Lowcock, Hon. Sec.

—Press Correspondent.

### NEWCASTLE PHOTOGRAPHIC SOCIETY

Subconscious instincts based on early fears influenced basic designs in art and photography, club member Ray Dillon told members at their first July meeting.

Mr. Dillon based his talk on the theories of Mor-tensen, and used that artist's photographs to illustrate it.

He said that four of the basic forms of design were the diagonal, based on an instinctive fear of lightning, the S curve, based on the fear of snakes, the triangle based on the fear of sharp points as represented by spears, and the mass symbolical of the impassable object.

Open Competitions resulted: June "A" Grade—1, C. Collin; 2, W. H. McClung; 3, A. T. Ullman. June "B" Grade—1, J. W. Brown; 2, H. Anderson; 3, F. Turner.

July "A" Grade—1, W. H. McClung; 2, F. Tully; 3, K. McDiarmid. July "B" Grade—1, R. Dillon; 2, J. Ralston; 3, J. W. Brown.

Point-score leaders: "A" Grade—W. H. McClung 42, R. Manuel 41, A. T. Ullman 37, Miss R. Wool-nough 34½, C. Collin 34, F. Tully 13.

"B" Grade—J. W. Brown 27, J. Ralston 27, R. Dillon 17, J. Lillyman 17, E. Butler 16, R. Gain 8. W.H.McC.

### PHOTOGRAPHIC SOCIETY OF PAPUA

Seventeen enthusiastic photographers who attended a public meeting in Port Moresby on 15th June, 1950, decided unanimously to institute the Photo-graphic Society of Papua.

After discussion, an Interim Committee was formed and instructed to prepare a draft Constitution. It was decided that membership shall not be subject to any restriction as to age, sex or locality, except that certain conditions will apply in the case of members under 16 years of age.

Mr. L. Beckett, of Kodak Sydney office, who was a prime mover in calling the meeting, has expressed his willingness to assist in organising an initial competition, and his own agreement to act as Judge. The Society is grateful for these offers which, of course were immediately accepted. Arrangements are completed for holding a single print contest immediately. More ambitious arrangements will be made for future contests when the Society is consolidated. Any inter-ested Papuan residents are invited to communicate with the Interim Secretary, Mr. T. Henry, c/- Dept. of Works and Housing, Paga Hill, Port Moresby.

Would club secretaries of Australian Societies willing to exchange portfolios, please accept this notice as an invitation to contact Mr. Henry. It is desired that this exchange portfolio activity be com-menced as soon as possible, and this is probably the quickest way to establish communication. T.F.W.





"SELF-PORTRAIT"

KEAST BURKE

(Plaster cast by Karl Oppenau)

## The Australasian Photo-Review

Editor: KEAST BURKE

B.Ec., A.R.P.S., Hon. Rep. P.S.A.

### Preview of September Issue

Harold Cazneaux, Hon. F.R.P.S., recounts for us the story of "The Sydney Camera Circle," with special reference to its aims and influence.

We are taken on a tour of the George Eastman House, the world's largest and newest photographic institution.

"Meet the Australians" provides, in "microfilm" form, a preview of a striking exhibition that will be shortly sent on tour abroad. The portfolio features "Trees"—a remarkably fine series—while the cover is C. G. West's A.P. Silver Plaque award photograph "Quiet Moment."

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# The Perfect Negative

## Introduction:

Let us be clear that opinions regarding negative perfection may differ considerably, yet all be quite correct! To some extent, it depends upon personal taste, negative size, and the purpose for which the negative is intended. The "neg." is but a means towards an end, yet, in the present state of knowledge, it is an indispensable step in most photographic processes.

We shall consider three principal factors:

1. Choice and exposure of emulsion.
2. Developers and development.
3. Fixation, washing and drying.

Neither intensification nor reduction is necessary or desirable for perfect negative production.

### SELECTING EMULSION

Theoretically, there are many properties to consider, such as colour sensitivity, "speed," inherent contrast and graininess. Although we should understand these terms, manufacturers simplify matters by "blend-

By LEO A. LYONS

ing" certain characteristics so that a limited number of emulsions (sensitive materials) covers every need.

To copy black-and-white drawings does not require a highly panchromatic material, but high-contrast, "colour-blind" emulsion. This seems obvious, but many photographers unnecessarily use super-speed films when the slower, fine-grain pan. (or even ortho.) would simplify the production of crisp enlargements. There seems a modern craze for speed in photography as in life generally.

The writer is constantly stressing that beginners (and many others who would frown, or worse, at being grouped with beginners) should choose a negative size no less than  $2\frac{1}{4}$ " square and master Verichrome film before investing in a 24 x 36mm. camera, three lenses, six filters and ten different developers. At all times, for best results, it is important to standardise and keep written records until such time as experience develops into knowledge.

■

## Exposure:

### WHAT EXPOSURE MEANS

Having chosen an appropriate emulsion, it must be "exposed," i.e., light from a subject is allowed to enter the camera and affect the emulsion for a controlled time. For purposes of measurement, total exposure is the time during which the lens is open, multiplied by the intensity (brightness) of light reaching the emulsion.

### THE LATENT IMAGE

Upon exposure, an invisible change occurs within the emulsion. It is said that a "latent image" of the subject is produced. This is converted to a visible and permanent reversed image (negative) of the subject by development and fixation, later described.

### UNDER-EXPOSURE

Just as the eye requires some minimum quantity of light to see clearly, so there is a minimum exposure required to affect photographic materials. A correctly processed negative which lacks sufficient detail to yield a print is "under-exposed." It is said to be "thin."

### OVER-EXPOSURE

As the eye may be blinded by glaring light, so may photographic material receive too much. A negative is "over-exposed" when, after correct processing, its detail is subdued by an excess of silver. It is said to be "dense."

## CORRECT EXPOSURE

Lying between the two preceding extremes is a region of correct exposure. Although there is quite a wide range of exposures which, with any given film, will yield satisfactory or even excellent prints, this is the rock upon which many photographic hopes founder. Formerly, the tendency was to under-expose. To-day, arising from the unnecessary use of super-speed films, over-exposure is common, too. How often does the modest camera owner use Super-XX at 1/25th sec. at  $f/8$  on the beach in summer-time because "it is a better film"?

In a photographic world of film manufacturers' pamphlets, exposure meters (visual and photo-electric), exposure charts and calculators by the thousand, many seekers-after-light are still lost, baffled and confused. Graphs and charts, so useful to those familiar with them, are fearsome objects to the uninitiated.

## FACTORS AFFECTING EXPOSURE

Here are three important points which have a bearing upon exposure:

1. The subject—what it is; its colour and brightness.
2. Lighting—how strong is it; its colour and brightness.
3. The emulsion and the way it is developed.

## SUBJECT BRIGHTNESS

While there are innumerable subjects, it is customary to group outdoor types the brightness of which calls for similar exposure. Indoors, conditions vary so markedly that it is impossible to give any reliable guide.

- (a) Snow, marine, beach scenes; distant landscapes.
- (b) Open landscapes.
- (c) Landscapes with foreground, street scenes.
- (d) Heavy foreground subjects, architectural, portraits.

*Each group calls for twice the exposure of the one before it.*

## SUBJECT LIGHTING

Again, there are four main groups:

- (a) Sun shining unobscured (crisp shadows).

(b) Hazy sun (soft shadows).

(c) Clouded (neither sun nor shadows).

(d) Very dull (very dark sky).

Once again, each section requires twice the exposure of the one preceding it.

## TIME OF DAY AND YEAR

There are additional factors, but personal experience over a wide range in Australia indicates that time of year may be largely neglected. Modern films have sufficient latitude to make this assumption permissible except, perhaps, in the extreme north and south. So far as concerns diurnal variations, it is difficult to generalize, but one feels that, within an hour of sunrise (bleak thought!) or sunset, exposures with Verichrome film should be multiplied by four or more; with panchromatic emulsion, multiply by two to four.

## A SIMPLE TABULATION

If 1/25th second at  $f/8$  on Verichrome be considered average for that most popular of subjects, an outdoor portrait, or "snapshot," we have the following:

SHUTTER SPEEDS FOR APERTURE  $f/11$

|                           | (a)<br>Sunny | (b)<br>Hazy | (c)<br>Cloudy | (d)<br>Dull |
|---------------------------|--------------|-------------|---------------|-------------|
|                           | Sec.         | Sec.        | Sec.          | Sec.        |
| (a) Snow, etc. . . . .    | 1/400        | 1/200       | 1/100         | 1/50        |
| (b) Open Landscape . . .  | 1/200        | 1/100       | 1/50          | 1/25        |
| (c) Foreground Scenes . . | 1/100        | 1/50        | 1/25          | —           |
| (d) Portraits, etc. . . . | 1/50         | 1/25        | —             | —           |

With Super-XX, the table may be divided by four:

SHUTTER SPEEDS FOR APERTURE  $f/8$

|                           | (a)<br>Sunny | (b)<br>Hazy | (c)<br>Cloudy | (d)<br>Dull |
|---------------------------|--------------|-------------|---------------|-------------|
|                           | Sec.         | Sec.        | Sec.          | Sec.        |
| (a) Snow, etc. . . . .    | 1/200        | 1/100       | 1/50          | 1/25        |
| (b) Open landscape . . .  | 1/100        | 1/50        | 1/25          | —           |
| (c) Foreground Scenes . . | 1/50         | 1/25        | —             | —           |
| (d) Portraits, etc. . . . | 1/25         | —           | —             | —           |

It is important to realize that tabulations can only be a guide which may have to be modified in the light of results. *Provided one maintains consistent technique*, the exposures could be halved if they produce well-exposed negatives; on the other hand, if they are found to produce thin negatives, they may be doubled. (Do not overlook filter factors.)

## MEASURING EXPOSURE

Matters are certainly simplified if one may measure a subject's exposure requirements. Like everything else, exposure measurement calls for experience and care to be fully reliable.

The exposure may be computed by means of calculators (which are only a more detailed form of tabulation than the one already given); by "visual extinction" meters (liable to considerable personal variations); or, finally, by photo-electric exposure meters.

## FILM SPEED

Whatever system of determining exposure is decided upon, it is necessary to understand film "speed." This is not the same quality as colour sensitivity.

Fortunately, standards have been recently agreed upon for the determination of film speed, bringing a degree of order where near-chaos reigned before. The matter is

fully covered in a booklet issued by Kodak Technical Advisory Service: "Exposure Indexes and How to Use Them."\*

\*Printed in the A.P.R., for December 1948, amended January, 1950

What most photographers need to know are the relative speeds of two or three emulsions. Once any one of them has been mastered, a simple factor gives an accurate estimate of the others.

## SUMMARY

Select an emulsion suited to the job in hand. Reserve super-speed film for assignments requiring it—action or artificial light subjects. Modern films have wide latitude, permitting a range of satisfactory exposures, but reasonable care must be used to avoid against under- and over-exposure. The use of a simple tabulation is generally quite sufficient out-of-doors. Indoor conditions are variable unless a standard lighting can be employed.

# Negative Development:

Before discussing development, several commonly used terms should be understood. From experience, the writer considers that many photographers do not understand all those described below. In particular, density, contrast and "gamma," and the effect of exposure and development upon them are often confused:-

## LIGHT INTENSITIES

This term is used when referring to the varying brightness of different areas in a subject.

## HIGHLIGHTS

Are areas which reflect a great deal of light and are therefore *dark in the negative*.

## SHADOWS

The reverse of highlights and, therefore, are shown *light in the negative*.

## HALF-TONES

Areas which are neither dark nor light.

## GRADATION

Strictly, refers to variations between highlights and half-tones or half-tones and shadows. A negative has good "gradation" when the many gradations of a subject are recorded in such a manner that they may be reproduced in printing.

## DENSITY

The thickness of silver deposit making up a negative. A negative having a great many silver particles will not transmit much light and is "dense." When density is lacking, a negative is "thin." Density governs the blackness or opacity, and a slight difference in density makes a considerable difference in light transmission. *Density is affected by exposure and development.*

## CONTRAST

Refers to the *difference in density* between highlights and shadows. If, for example, the shadow areas of the negative pass twenty-five times as much light as the highlights, then

*[Continued on page 488]*



*R. T. Inwood*  
**CONTEMPLATION**

*AN ALBUM OF*

# **Child Studies**

A. H. Russell  
YOUNG PAUL







H. R. D. Stewart

ALL GONE!



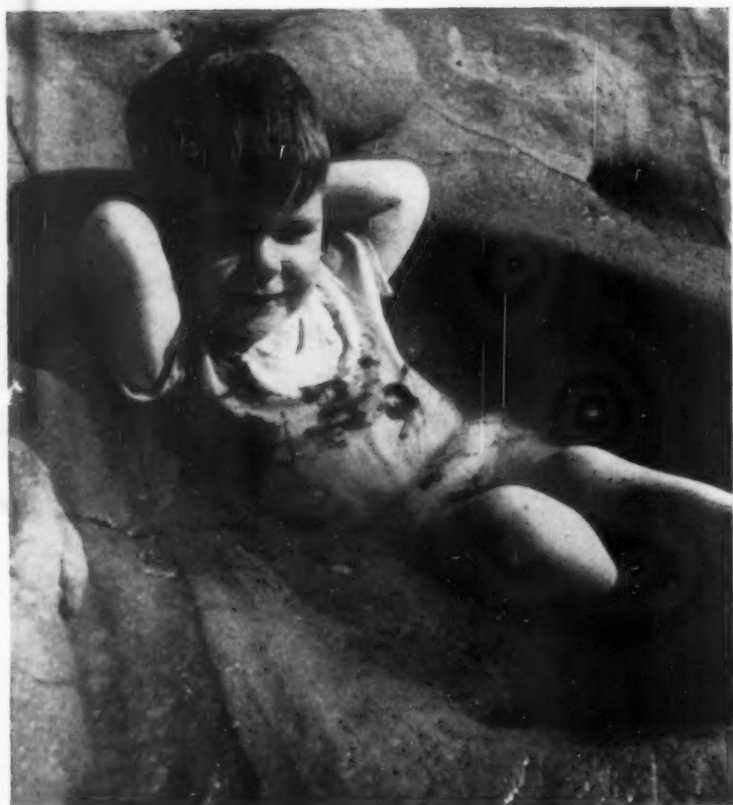
C. C. Knispel  
TEARS . . . AND . . .

C. C. Knispel  
SMILES !



A. J. Anderson

**WATER BABY**





*J. P. Carney, A.R.P.S.*  
**HOLIDAY MOOD**

"25" may be used to describe the negative contrast.

When contrast is low, the negative is "flat" or "soft"; high contrast negatives are "contrasty" or "hard." Contrast is affected by many factors—brightness range of subject; inherent contrast of emulsion used; nature of development; degree of development.

#### GAMMA

"Gamma" ( $\gamma$ ) expresses the relationship between negative contrast and subject contrast. If the brightest part of a subject reflects 25 times as much light as the deepest shadow, a negative developed to gamma 1.0 will have exactly the same brightness range.

Since development affects contrast, we may build up contrast or reduce it by prolonging or shortening development respectively. If we develop a negative of the foregoing subject with a 25 to 1 brightness range until it has a 35 to 1 range, contrast has been increased, so gamma is greater than 1. If development were shortened to produce a negative less contrasty than the subject, gamma is less than 1.

Note that two negatives, developed to the same gamma, may have quite different contrasts if their subject contrasts were different. Conversely, subjects of different contrast may be made to produce negatives with the same degree of contrast.

For convenience, gamma is expressed in logarithmic numbers; hence,  $\gamma 1.15$  represents a very contrasty negative and  $\gamma 0.5$  is quite soft, if we consider the contrast range 30 to 1 for normal subjects.

#### GRAIN

Within limits, it is possible to control the size and distribution of the silver grains making up a negative. Keeping grain fine is, of course, more important when negatives are to be considerably enlarged.

Factors affecting grain size are:

- (i) Type of emulsion (*i.e.*, choose the right kind).
- (ii) Nature of developer (to be described shortly).
- (iii) Degree of development (do not over-develop).
- (iv) Density—dense negatives mean grainy negatives (do not over-expose).

#### WHAT IS A DEVELOPER?

Developer formulae contain a chemical or chemicals known as reducing agents. There are hundreds possible, but few used in practice (*e.g.*, metol, hydroquinone). The best-known developing agents are usually inactive in plain water, so an alkali (borax is a weak alkali, sodium carbonate moderately active, and caustic soda is a very strong alkali), is generally added. The alkaline developer readily absorbs oxygen from air and loses activity, so a preservative (sodium sulphite) is added. Developers usually contain several other constituents and should always be compounded according to instructions, filtered (cotton wool) and stored in full, stoppered bottles.

A developing solution acts upon the latent image produced by exposing a photographic emulsion without affecting the unexposed emulsion to any extent.

Developers and other formulae may be purchased in cans (or bottles) ready for dissolving in water. This is convenient and ensures standardization. Mixing one's own solutions proves quite interesting, but is only worth while when doing a considerable amount of work.

#### TYPES OF DEVELOPER

There are three main classes of developer in common use:

- (i) "Universal" (for negatives or prints, *e.g.*, Kodak D-72).
- (ii) Fine grain (no loss in emulsion speed, *e.g.*, Kodak D-76).
- (iii) Ultra-fine-grain (*e.g.*, Kodak Microdol).

The last-named type produces finest possible grain. It may be found that D-72, diluted to a degree where the concentration becomes similar to that of D-76, differs very little, if at all, from D-76 in the grain produced.

#### MECHANICS OF DEVELOPMENT

All serious photographers to-day require a tank and thermometer. For all but a few specialized cases, development in a tank, under controlled conditions of time, temperature and agitation (all, to an extent, interchangeable) will be the rule.

Handle film by its edges and only attempt to feed into a dry tank (exception: wet film



may be loaded into a spiral tank under water). This is where advice to commence with Verichrome is really useful—one sees the actual loading, which is therefore simple. When proficient, one loads "pan." readily in darkness.

#### EFFECT OF TEMPERATURE

The higher the temperature of a developer, the more rapid its action, *i.e.*, the more quickly a desired gamma is obtained. There is an upper limit to temperature set by physical limitations of the gelatine coating of a film or plate; the lower limit of temperature is determined by activity of the reducing agent. While practical limits are 75°F. to 55°F. for D-76, the standard is 68°F.

#### EFFECT OF TIME

If an emulsion be developed too long, it may become too contrasty. Insufficient development yields unduly flat negatives. Manufacturers always provide a guide to the development times necessary for their particular emulsions and will even indicate how long one must develop under certain conditions to attain a desired gamma. The higher the temperature, the shorter the time required; the lower the temperature, the longer the time. The following tabulation couples time and temperature for Verichrome in D-76:

| °F.        | Time of Development<br>(Minutes) |
|------------|----------------------------------|
| 60 .. .. . | 21                               |
| 65 .. .. . | 15                               |
| 70 .. .. . | 11                               |

Increase these times by about one-third with Super-XX.

#### EFFECT OF AGITATION

It is not always realised how greatly the degree of agitation affects development rate. *It is most important to adopt a standard rate of agitation*, for, if it be vigorous, gamma will be enormously increased unless development time is greatly reduced. It is usually recommended that the spiral of roll-film tanks be rotated once in two minutes: if you have a film about which you are not too particular, give it continuous rotation and study the result! A friend of mine has conclusively proved that developer strength may be reduced to *one-quarter*, without prolonging development, simply by continuous agitation! Therefore, standardise.

#### SOME NOTES ON D-76

It does not appear generally known that D-76, if *mixed and stored for some time without use, increases markedly in activity*. This means that, if normal development be given, gamma of the negative may prove exceedingly high. For that reason, if for no other, the writer prefers DK-20.

D-76, like other film developers, may be used for some time without discarding (especially in conjunction with a replenisher, though few photographers appear to employ replenishers). One litre (say one quart) of D-76 will develop 300 square inches of film (about four 620 rolls) in accordance with the time-temperature table previously given. After four rolls, it is advisable to increase development times by about one-quarter until a maximum of eight rolls per litre have been processed.

#### DK-20 AND MICRODOL

Kodak Ltd. now recommend Microdol for fine grain development, and an excellent booklet has been published, by the Technical Advisory Service.\* DK-20 will be the choice

\*Printed in the A.P.-R. for September, 1948.

of those compounding their own solutions, as Microdol's constituents are not disclosed.

A time-temperature tabulation for DK-20 is as follows:

| °F.        | Time of Development<br>(Minutes) |
|------------|----------------------------------|
| 60 .. .. . | 25                               |
| 65 .. .. . | 20                               |
| 70 .. .. . | 15½                              |

This applies to Verichrome. For Super-XX increase times by one-third. Agitation to be standard in spiral tank. Keeping conditions are much the same as for D-76 given above.

With DK-20 and Microdol there is some apparent loss in film speed, but, except for borderline subjects, where exposure has been kept to a minimum, this may be ignored.

#### SUMMARY

Understand terms like density, contrast, and gamma. Remember the effect of emulsion, developer, time and temperature on density, contrast and grain. Standardise agitation. Use only one or two different film developers and keep records of their effect on the (few) emulsions upon which you have standardised.

## Fixing:

The process of fixing appears so much more straightforward than development that it is often treated too casually. There is not a wide variety of fixing baths, as there is with developers, but fixing properly is of paramount importance, since it affects the immediate printing quality of a negative and—what may be of even greater moment—its future permanence.

### STOP BATHS

When film is removed from developer, the emulsion carries solution which continues its developing action. Further, the developer carried in this way may cause staining and premature decomposition of the fixing bath. To avoid this, film may be immersed in a weak acid solution (usually about 2 per cent. acetic acid), or the acid is incorporated in the fixing bath formula. Acid "kills" or neutralises the developer alkali and thus stops development.

In the case of printing (which we have not considered in this series), acid stop bath is desirable as well as acid fixer. For negatives, a simple water rinse, lasting about half-a-minute, is adequate before transferring film to acid fixer.

### CHROME ALUM

Chrome alum consists of dark violet crystals, not to be confused with "ordinary" or "potash" alum, which is white. The chrome salt is sometimes used as an intermediate bath between film development and fixation, especially in hot weather or with colour emulsions. A solution about 3 per cent. strength (30 gms. per litre) hardens the gelatine and prevents frilling, but does not keep well in use. Therefore, it is best to mix a fresh batch before using. Allow an hour or two so that the crystals may be dissolved and brought to the temperature of other solutions.

### FIXING BATH

The function of this, of course, is to dissolve that portion of the emulsion not affected by light and, consequently, not acted upon by developer. The compound in almost universal use is sodium thiosulphate or, popularly, "hypo."

For various reasons, including the possibility of staining already referred to, it is

wise to use an acid-hardening-fixing bath such as Kodak F-1 or F-5. If preferred, use hypo and liquid hardener, a combination which produces the same result.

In addition to its basic duty of fixation, the acid-hardener-fixer—

- (i) "Kills" developer by neutralising alkali.
- (ii) Prevents staining.
- (iii) Lasts a very long time and is, therefore, economical.
- (iv) Hardens gelatine of the emulsion, reducing the likelihood of mechanical damage.

### KEEPING QUALITIES OF FIXER

The keeping quality of a fixing bath is, naturally, most important.

In the first place, mix exactly in accordance with directions. Hypo. should be cool when hardener is added. Milky or scummy baths have been improperly prepared or are exhausted, and it is more than doubtful whether filtration will improve them.

Film is adequately fixed when immersed in the fixing solution for *twice the time required to make it clear*. When the total time *exceeds fifteen minutes, discard the bath*. While there are various chemical tests for determining whether fixer is exhausted or not, a combination of observation and experience is quite satisfactory. A fresh bath "grips" the fingers, but an exhausted bath is slimy and tends to form large, stable bubbles when agitated. Boric acid prolongs the life of normal fixers (*i.e.*, F-5 lasts longer than F-1).

Fixing agents are so cheap that, *when there is any doubt as to efficiency, the bath should be thrown away and a fresh one prepared*.

### DOUBLE FIXATION

The writer continually stresses the advantages of double fixation. For negatives, mix two containers of 30% hypo and a stock bottle of Kodak Hardener F-5A.

To one batch of 30% hypo. add one-quarter of its volume of F-5A (or of purchased liquid hardener). This becomes fixing bath No. 1. After the usual time in No. 1, film is transferred to plain 30% hypo. (No. 2) for five minutes. When No. 1 is exhausted, adding hardener to No. 2 converts it to the first bath

and a fresh lot of 30% hypo. is prepared as the plain No. 2 bath. This double treatment ensures adequate fixation and makes satisfactory washing of film easier to achieve.

#### RAPID FIXERS

Various formulae are extant for extremely rapid-action fixing baths, but they have little application in amateur photography.

#### WASHING

Films and plates require less washing than papers. Twenty minutes' washing in the developing tank, taking care that water flows to the bottom and continually rises (*e.g.*, in through the centre of a spiral) ensures removal of fixer. Six five-minute immersions, with agitation, in separate lots of clean water, should also be satisfactory. It is important to note that negatives cannot be properly washed if fixing is inadequate.

#### HYPO. TESTING AND ELIMINATOR SOLUTIONS

Formula HT-1A may be used to test for thoroughness of washing. It is advisable to test the wash-water itself first, as it may give a reaction due to contained impurities.

Eliminator solution, used according to instructions, ensures maximum preservation of negatives, and should be applied to records of general interest such as historical subjects.

An excellent Technical Advisory Service data book ("Storage of Microfilms, Sheet Films and Prints") is available.

#### DRYING

Drying of negatives need present no problem. Simply place the film in a very dilute

solution of wetting agent, such as Kodak Photo-Flo, after other treatments have been completed. Then drain, *hang to dry in a draught-free place*, and leave the film until it is dry. Don't start to clean the darkroom after hanging film! There is no need for viscose sponges, cotton wool, and so on, although these may be used to remove scum from film after fixing, if any should be visible. Once washed and in wetting agent, however, no further treatment should be necessary.

#### CONCLUSION

Well, then, have we the perfect negative? Let us briefly review essential steps.

Select film well; expose carefully, avoiding over-exposure as much as under-exposure. Develop in fine grain developer if your negative is small (it does no harm with large negatives, anyway). Keep developer, fixing solution and wash water clean by proper mixing and filtration; keep them near the same temperature. Uniformity of temperature and avoidance of high temperatures ensure absence of frilling, reticulation and similar blemishes. Mechanical defects—spots, scratches, pinholes, etc.—are avoided by cleanliness and care (cleanliness is care) at all stages—clean camera, clean working conditions and careful handling. Remember that the emulsion coating is quite a soft substance and must be treated as such. Look after it and it will not let you down—the rest is up to you—and we hope results are all that can be desired! Good negatives are indispensable.

## Forthcoming Salons and Exhibitions

|  | <i>Approx.<br/>Closing Date</i> |   |             |
|--|---------------------------------|---|-------------|
| <b>Madrid Salon.</b>   | Nov. 15th                       | <b>Los Angeles International Salon.</b>   | Dec. 1st    |
| Information from: The Secretary, Royal Photographic Society of Madrid, Calle del Principe 16, Madrid, Spain. |                                 | Information from: Herman V. Wall, 672 South Lafayette Park Place, Los Angeles 5, Cal., U.S.A.               |             |
| ★ <b>Country Life International Nature Exhibition.</b>   | Nov. 30th                       | <b>Lucknow International Salon.</b>   | Dec. 15th ★ |
| Information from: Miss Phyllis Barclay-Smith, Country Life, 2-10 Tavistock St., London, W.C.2.               |                                 | Information from: The Secretary, U.P. Amateur Photographic Association, 10 Cantoument Road, Lucknow, India. |             |
| <b>Sheffield International Exhibition.</b>   | Nov. 1st                        | <b>Mississippi Valley Salon.</b>  | Dec. 7th    |
| Information from: G. Hodson (Associate), 10 Woollen Street, Sheffield 6, England.                            |                                 | Information from: Mae Smith, 5506 Nottingham Avenue, St. Louis 9, Mo., U.S.A.                               |             |
| <b>Minneapolis International Salon.</b>  | Nov. 2nd                        | <b>Springfield International Salon of Photography.</b>  | Dec. 8th    |
| Information from: George C. Johnson, 1148 5th Street, Minneapolis, Min., U.S.A.                              |                                 | Information from: The Secretary, The George Walter Vincent Smith Art Museum, Springfield, Mass., U.S.A.     |             |
| <b>Omaha International Salon.</b>  |                                 | <b>Detroit International Salon.</b>   | Dec. 12th   |
| Information from: Mrs. Edwin Mogridge (Chairman), 6031 Manderson Street, Omaha, Nebr., U.S.A.                |                                 | Information from: J. Barrett Burnell, 19429 Ferrer, Detroit 19, Michigan, U.S.A.                            |             |
| <b>Hudson Mohawk International Salon.</b>  | Nov. 16th                       | <b>50th Year Federation International Salon of Photography.</b>   | Dec. 2nd ★  |
| Information from: Mrs. Mabel Lehman, 445A First Street, Albany, N.Y., U.S.A.                                 |                                 | Information from: Hon. Secretary, Canberra Photographic Society, Post Office, City, Canberra, Australia.    |             |



LANDSCAPE

A. R. Fenton

Enlarged from  
portion of an opal positive

See also page 494

# An Amateur of the "Sixties"

—A. R. FENTON

Born in Ireland, A. R. Fenton came to Australia from England in the early 'sixties. From his youth he had been keenly interested in science, and this had led his thoughts towards a career in medicine. The early death of his father meant the end of this ambition and, as a somewhat surprising alternative, he joined the London Police Force. Opportunities for employment were probably rather restricted during the middle of the last century; doubtless his thoughts had turned to the Force through his personal character which, we learn, was strongly imbued by a sense of duty and a love for his fellowmen. His police career appears to have been very successful and he soon rose to the rank of Sergeant, First Class. About this time his attention was directed to an advertisement in the London press telling of openings for young policemen in Victoria. This was the turning point—he at once accepted the new employment and duly sailed for the Antipodes in company with a number of other recruits, of whom he was placed in charge.

It must have been his scientific bent that turned his interests towards photography, for we find him turning to that hobby immediately he was settled in Australia. His daughter tells us that he had soon divided a room into three parts—one section was glass-sided and was used as a studio for the making of test photographs, while the other sections were darkroom and chemical store respectively.

By way of paying for his supplies, our photographer had an exchange arrangement with a city chemist. He manufactured such things as perfumes, smelling salts and bath crystals, and exchanged these for the chemicals he required for his photographic pursuits. Of course, on account of his official capacity, he could not market his products direct to the public. As was the case with many of the early photographers, no silver or gold in the house was sacred; all family treasures made from these metals were sooner or later converted into emulsion. On one occasion he even made tentative efforts in the direction of securing his wife's wedding ring for the purpose of converting it into gold chloride toner!

(Some biographical notes conveyed by his daughter, Mrs. E. G. Stubbs, to an "A.P.-R." staff writer)

In addition to being minus forks and spoons the family had, on many occasions, to do without the comfort of the kitchen stove, for this was often in use for the purposes of distilling water and manufacturing perfumes.

Mr. Fenton's favourite type of photography was landscape, and two examples of his work accompany these notes. He certainly took many portraits, but these were mainly test exposures. It was quite the regular thing for him to monopolise the time of the "household helps," using them as models instead of letting them get on with their legitimate business of scrubbing the floors, etc.

Because of his extensive photographic and scientific knowledge, A.R.F. (though an amateur) was frequently invited to attend meetings of the local association of professionals, and at one period even held office. Members of his family firmly believe that their father was the first person to make and use dry plates in Australia.

One of the best known of his photographic assignments related to the wreck of the steamer *Lochard*.<sup>\*</sup> On this occasion a group

<sup>\*</sup>Concerning this vessel, Captain Harry O'May, Chairman of Committee of the Shipowners' Society of Tasmania, reports as follows:

"The *Lochard* was an iron clipper ship of 1624 tons built in 1875 and wrecked at Curdies Inlet, on the Victorian coast, in June, 1878. Only two out of the fifty souls on board reached the shore. There was an apprentice who survived, and a passenger, by name, I think, a Miss Carmichael. Strange to relate, the apprentice was again involved in a shipwreck some years later—this time on the English coast quite near Miss Carmichael's home."

of photographers visited the wreck; it appeared that the best photographs were those made by Mr. Fenton, and these were widely circulated.

By the time of his death in 1887, our photographer had become very well known. Evidence of this is shown by the fact that on one occasion he received a letter addressed simply:

A. R. Fenton, Australia.

LANDSCAPE

from a vignetted  
opal positive

A. R. Fenton

(See previous page)







*A. G. Gray*

THE SUN BREAKS THROUGH

NINE IMPRESSIONS OF  
THE AUSTRALIAN  
LANDSCAPE



*H. Catchlove*

LANDSCAPE AT KEILOR

*A. G. Gray*  
CANBERRA LANDSCAPE



*A. J. Anderson*

UPHILL ROAD





*M. G. McCalman*

HOME IN THE HILLS

*K. J. Mierendorff*  
IN PASTURES LUSH





*A. R. Downie*  
BROKEN BRIDGE



*G. Grant Thomson*  
HARVEST





*L. W. Jackson*  
DESERTED

*We have in the columns of this magazine from time to time referred to the happy continued association between Mr. S. H. E. Young, of Fairfield, N.S.W., and members of his old camera club, The Portsmouth and Southsea Photographic Society.*

*A year or so ago, Mr. Young, with a view to giving his old friends some photographic impressions of Australia, forwarded to England a representative cross-section of his waterfront work over the years. After the prints had been seen by Portsmouth and Southsea they went on to other societies in nearby areas, viz., Milford and District Photographic Society, The Winchester Photographic Society, Ventnor and District Camera Club, Andover and District Camera Club, Bournemouth Camera Club, and Southampton Camera Club. Not only did these clubs, study the pictures, but they also returned written opinions by way of good value.*

*Mr. Young was particularly interested in the helpful nature of the comments, the more so as he feels that photographic comments are only too often much too severe, and consequently result in discouragement.*

*To provide our readers with some idea of the actual comments, we are reproducing nine of Mr. Young's prints and appending to each a selection of the official comments made by the clubs.*

## AUSTRALIAN PICTURES... ... ENGLISH COMMENTS



Very good technical shot. Could be improved if trimmed off right-hand side up to funnel of tug; also trim half-inch off bottom. (Portsmouth and Southsea.)

Too much of interest to catch the eye in relation to the title. The boat on the left would have been better out of the picture. Too much foreground. Pictorially, a good effort (Milford.)

Too much diversion of interest. (Winchester.)

Good atmosphere but not completely effective because of pre-shortening. Long focus lens used? (Ventnor.)

Both tugs and steam detract from main theme, as emphasised by title. Perhaps a viewpoint from behind R.H. tug would convey idea better. (Andover.)

Much better could have been done with the subject matter. Detail lost—sky fair—sea a little hard. (Bournemouth.)

More emphasis should have been made on the bridge and less on the ferry boats lying nearer to the camera. The print suggests under-exposure of the negative, otherwise the spacing makes a natural pattern. (Southampton.)



A really excellent photograph. (Portsmouth and Southsea.)

Sun and horizon too central and unrelieved. Too much foreground. Judicious cutting would give more life. (Milford.)

One remark only—clever. (Winchester.)

Heavy horizontal lines, no verticals, picture divided by horizon. (Andover.)

Well set in thirds. Very pleasing. (Bournemouth.)

This is a simple and pleasing print, but there is insufficient tone in the highlights in the sky and in the dark headland. (Southampton.)



A really fine early morning shot. (Portsmouth and Southsea.)

A picture that soothes the eye, with excellent balance. Opinion divided about the lamp-post but agreed that it fits in with the general composition. (Milford.)

Definite signs of inspiration shown here. (Winchester.)

A new viewpoint to left of that used, and the omission of the right-hand tree are indicated in order to improve composition. (Ventnor.)

Half of the print makes a good picture. Wants a little darker base. (Bournemouth.)

This is very pleasant, both in tone values and in concentration of interest, but the latter feature would have been much improved if 2" had been trimmed from the right-hand side and the isolated patch of light in the sky had been considerably toned down. (Southampton.)



Voted a fine action shot: would have liked horizon half-inch lower. (Portsmouth.)

A fine effort subject beautifully placed giving sense of movement. Suggest about a half-inch trim off the top would improve still further. (Milford.)

The best picture so far. (Winchester.)

Little heavy on top, otherwise an excellent marine study. (Andover.)

Highlights very good. Not quite sharp. Water a little dark but well rendered. (Bournemouth.)

Unfortunately, the very hard dark horizon line cuts across the print. The yacht, especially the sunlit sail, is very well rendered and the sky is very effective. The position of the yacht has been well chosen in relation to the picture space. (Southampton.)



A fine shot, spoiled by bay being cut on left-hand side. Would be improved by trim of  $1\frac{1}{2}$ " off the top, with line of bay continued on left. (Portsmouth and Southsea.)

This picture should have been taken to include the turn of the bay on the left and cut about an inch off the right: also an inch off the top. Far too much uninteresting sky. (Milford.)

Too fussy. (Winchester.)

Excellent panorama. (Ventnor.)

Trim of 2" off top would improve, otherwise an excellent picture. (Andover.)

One of the best prints. Omit bottom to get a good simple picture. (Bournemouth.)

Good tonal values, but the material included has been allowed to stray about the picture space to an unfortunate extent. (Southampton.)



Voted the best pictorial photograph—a very fine shot, sense of depth, yet sparkling in foreground. (Portsmouth and Southsea.)

The mass of spray tends to distract the eye from the other merits of the picture; but it still is a very satisfying piece of work. (Milford.)

The sky very fine, but it seems wasted on the rest of the picture. (Winchester.)

Sky rendering excellent. Suggested that a reversal (left to right) be tried—would probably be more pleasing. (Ventnor.)

Good photograph, but too much of it. Take out the white spot of sea to provide a more pleasing effect. (Bournemouth.) This is very good, indeed. The only fault that we can find with it is that the highlights on the cliff and in the water are a little lacking in tone. A perfect sky for pictorial ends has been perfectly dealt with, and the recession of sea and distant land is most satisfactory. (Southampton.)



Excellent photograph. (Portsmouth and Southsea.)

Cut one inch off foreground and the improvement is marked. Could, perhaps, do with a shade off the top. An interesting picture. (Milford.)

No marks given for this one! (Winchester.)

Excellent quality. A trim off the top would improve. (Andover.)

Water difficult. Speed about right. (Bournemouth.)

The print is too contrasting in detail and the material included has become muddled, probably owing to some lack of tone. The sky is very good and the foreground is simple, but the middle band of the print is confused and does not readily explain itself. (Southampton.)



Excellent photography. (Portsmouth and Southsea.)

Somewhat flat with about 1" to 1 1/2" too much foreground and unrelieved sky. Would use of an orange filter have improved? (Milford.)

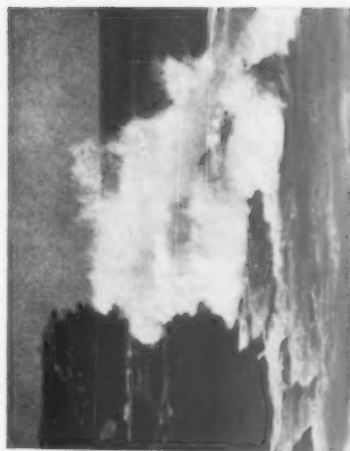
This is poor by comparison with another version. (Winchester.)

Vertical format suggested. Shutter speed too fast, giving frozen effect to spray. (Ventnor.)

Rather heavy on left-hand side. Good portrayal of breaking wave. (Andover.)

Fine picture. Could be little darker at bottom. (Bournemouth.)

This could have been better than it is, but the heavy printing of the distant sea does not appear to lead up well to the fierceness of the breaking wave. Again, there is little loss of detail and of modelling in the lower portion of the print. (Southampton.)



Excellent photograph. (Portsmouth and Southsea.)

Photographed from a lower angle, greater life would have been imparted to the picture. Timing good. This type of picture has a habit of "freezing." (Milford.)

"Par excellence"—a grand rendering of the wave. (Winchester.)

Striking and very generally liked by members. (Ventnor.)

No criticism. (Andover.)

Water effect is just right, with all on the move. A difficult subject. (Bournemouth.)

This is the best of the series of breaking waves. An inspection of this series will readily show why.—The details are simple and there is pleasing tone in the breaking wave, which is not an easy thing to achieve. The sky line is a little too strong on the right side of the print and might have been softened down with good effect. Also there is a little loss of tone and detail in the left-hand bottom corner. (Southampton.)



# Notes from the Magazines

## COLOUR PHOTOGRAPHY GROWS SIMPLER

*"International Photographer," April, 1950*

The complexity of three-colour photography for the user has decreased greatly in the past 20 years. Dr. Cyril J. Staud, director of Kodak Research Laboratories, told a Photographic Society of America convention audience recently.

Speaking on "The Rise of Three-colour Photography," Dr. Staud said:

"While it is not possible to make three-colour photography with the simplicity of black-and-white pictures... definite progress has been made in making available a wide variety of materials and processes to fill the many desires for colour photographs for a multitude of purposes."

The Kodak laboratory head said that so far all methods used to produce "wide hue range in colour photographs," either as transparencies or prints, revolve about the use of three colours.

He recalled that in 1861 Clerk Maxwell showed that a photograph in colour could be produced through the use of three black-and-white positives placed in separate projection lanterns. In front of each lantern was a solution containing a coloured liquid corresponding to the colour filter through which the photographic material had originally been exposed. This system, Dr. Staud said, was a good example of an "additive" process. It has been developed to yield results of very high quality. But additive colour processes have always presented serious technical problems from the standpoint of wide use, he added.

Dr. Staud said that "subtractive" colour processes, however, have relative simplicity from the standpoint of the user. In the subtractive system, a colour print made by any of the current processes starts with a white area, and subtractive colours are used. In this system, white light from which blue has been taken yields yellow. White from which green has been taken gives magenta. When red light is removed from white light, it gives a blue-green called "cyan."

Because of their relative simplicity, Dr. Staud said, the subtractive processes "have expanded the colour photographic horizon to include literally millions of people."

"This does not mean that subtractive colour photography is not complex. And, as far as I can see, no colour processes will equal black-and-white photography in its simplicity of materials or processes. But the use of the material in still and motion picture cameras now has the ease of black-and-white photography. Furthermore, because of their nature, colour photographs are viewed much more critically than their black-and-white counterparts."

Dr. Staud also discussed a form of subtractive photography known as "imbibition colour photography." This depends upon the formation of a gelatine relief image which can be dyed and from which dye can be transferred to another layer when the two are brought into contact.

He traced colour development then to the "one-shot camera" and three separate negatives from one exposure, to Technicolor three-colour negatives, and to a new "multilayer stripping film" recently described by John G. Capstaff, of Kodak Research Laboratories.

This multilayer film is an experimental material which can be used in a standard motion picture camera and will yield three colour-separation negatives. After exposure in the camera, the top, or blue-sensitive layer, is stripped off onto a piece of clear film support, carrying with it the yellow filter layer. After this has been done, the middle layer is stripped off onto a second piece of clear film support. The red-sensitive layer remains on the original film. The three films resulting from this stripping operation are then processed to yield three colour-separation negatives.

Dr. Staud also discussed colour coupler photography, in which certain types of developer solutions combine with other compounds called couplers to produce dyes.

Colour coupler processes, he said, have greatly extended the range and use of colour photography to-day. He gave details of modern colour processes developed by several companies in this country and abroad, all of which are coupler processes.

## PICTORIAL APPROACH TO COLOUR

*"R.P.S. Photographic Journal," February 1950*

Pictorialists who have been using monochrome will find that they need to change their ideas when thinking in terms of colour. Personally, I started by using as little colour as possible. Since I have had more and better colour materials to deal with, I have been wondering if I ought not to go a little gay at times.

I have photographed many flower groups which have been subtle, and many where I have used the strong primary colours, but each photographer will have his own tastes in these matters.

I have noticed that, for the reproduction of colour, art editors seem to prefer strong contrasts, and many of the subtle high-key transparencies which I recently submitted to a monthly magazine were dropped in favour of strong colours.

When I started using colour, my first thoughts were of the backgrounds, which are most important. I started by obtaining various coloured materials in short lengths and using wallpaper or anything I could get hold of, but often I failed to get the desired blending with what my subject was wearing.

I had read the pamphlet on the film packet which stresses the fact that lights must be flat and naked and no responsibility would be taken for the change of colours by using reflectors. I almost forgot that I was a pictorialist and that I should learn by trial and error.

Some of the materials I had obtained for backgrounds were quite useless until I started filtering my back lighting with coloured cellophane. At first I could only obtain hard colours in this material, but now I have found where to get the sheet cellophane used for stage lighting, and so I can get any colour I desire, from the most subtle blues and pinks of the colour scale to the pure primary colours.

In monochrome, we very often used out-of-focus effects which would be hopeless in colour, for in this, the only time we can run the background out of focus is when it is soft, flat, clean, spacious and well lit. If you require in your background, objects such as furniture or flowers, they must be recognisable as such and not just blobs of colour.

The coming of colour opens up a new era in lighting. No longer can we think in the monochrome tone values of which panchromatism gave us such a vast range to play with. Shadows could be left quiescent with diffused light and would record themselves on the negative. Now we must put more light into the shadows and use dramatic lighting from spots to obtain modelling. My own lamps are very simple, and, compared to professional studio lighting, slow down my exposure considerably. I have not tried fluorescent light.

\* \* \*  
*Rosalind Maingot, F.R.P.S.*

## OUTDOOR EXPOSURE CALCULATIONS FOR COLOUR

*"Colour Photography Assn. of Canada Journal," Nov., 1949*

When colour slides are analysed at Camera Club Colour Slide Clinics, it is interesting to notice the number of slides which, in the judges' opinions, are either over- or under-exposed. This emphasises that for faithful colour rendition film must be exposed "right on the nose."

To produce satisfactory coloured transparencies,  $2\frac{1}{2}$  stops should be considered as the limit for the value range of coloured film. Exposure is best determined a little off centre at one full stop above the darkest value meter reading and  $1\frac{1}{2}$  stops below the lightest value meter reading. Areas that are more than  $1\frac{1}{2}$  stops above your basic exposure will be over-exposed and areas that are more than one stop below your basic exposure will be under-exposed. Such basic exposure calculation normally must disregard some highlights and relatively small dark accents which will not damage the final result unless these light or dark areas are extremely important to your pictorial and colour result.

An exposure meter is practically a necessity if good colour transparencies are to be produced; it is, however, only a machine, and despite its great value, it cannot think—in other words, there is a proper and improper way to read light meters. Too many meter users merely point the meter at the scene before them which probably includes a great deal of high-light sky or dark foreground and then wonder why the resultant transparency is over- or under-exposed.

The better photo-electric meters are constructed so that the "viewing" angle of the cell is approximately the same as that of most camera lenses. To obtain meter readings that will give you a proper basis for the exposure of the subject matter it is essential that the meter be pointed at the area covered by the camera. Whenever possible, the lightest and darkest area in your picture should be read separately.

When it is possible to make local readings, the reading distance should be approximately equal to the average dimension of the area of subject. When it is not possible to make local readings, as in distant scenes, readings should be made of nearby objects of the same colour and general value as those predominating in the scene being photographed. The readings should be made at the same angle as the camera lens sees them.

Front lighting, that is, when the photographer has his back to the sun, usually produces the best colour transparencies. Although contrast depends to a great extent on the colour of the subject, it will usually be found that nearby subjects are too contrasty in tone or value range when they are side lighted. Distant scenes, however, may require side lighting to give them modelling and get away from the flat appearance produced by front lighting. As a general rule, where the shadow areas are substantial in side-lighted distant scenes, the exposure should be increased  $\frac{1}{2}$  to  $1\frac{1}{2}$  stop

for light subjects and one full stop for dark subjects.

Back-lighted subjects seldom make good colour material. Where local meter readings of back-lighted subjects cannot be made, the exposure that you would give to the same subject if it were reasonably flat lighted should be increased by one stop if the subject is light in colour and by two stops if it is dark.

Although front lighting is desirable, it should not be so flat that there is no value contrast in the picture, as good colour composition requires not only colour contrast but value contrast as well, provided the value contrast is within the limit of  $2\frac{1}{2}$  stops mentioned above. Colour composition should not depend entirely upon colour contrast for separation of areas and points of interest, as a feeling of solidity and depth can only be obtained by having a range of light values in the picture.

*H. C. Dell*

## SALVAGING ENLARGEMENTS

*"South African Photography," February, 1950*

I wonder how many times you and I have thrown a sheet of 16 x 20 or 12 x 15 paper away because it is under- or over-exposed. It's about time we stopped because paper is not only costly but scarce. How can we overcome this wastage? It's easy. Let's take the over-exposed sheet first.

Since the print is over-all dark it needs over-all reduction. This is done with iodine or potassium ferricyanide, a simple process. The iodine method first: Make a light, straw-coloured solution of ordinary tincture of iodine in water, soak the over-exposed print in water for about five minutes, then place it in a dish containing the iodine solution. Rock the dish quite vigorously for about 15 seconds, then take the print out and wash it in fresh water. If it is still too dark, repeat the process until almost the desired tone is achieved and then pop the print into a solution of fresh hypo (no pot. metabisulphite, just plain hypo) for ten minutes, wash in the normal manner and dry. Reason for the "almost light enough" is that iodine does tend to tinge the print with a faint mauve. The hypo takes this out at once. But if the photographer does not allow for this tinge during the reduction, he may over-correct.

Now the pot. ferricyanide method. Exactly the same procedure is followed, bearing in mind that pot. ferr. is more drastic than iodine and therefore a very weak solution must be used and the print left in the tray for only 10 seconds at a time. For those who do not know the pot. ferricyanide formula, here it is. It is made up in two stock solutions: *Stock A*—Hypo (crystals) 4 oz., water, 16 oz. *Stock B*—Pot. ferricyanide, 2 oz.; water, 16 oz. A good working solution of this for over-all reduction is 6 oz. of "A,"  $\frac{1}{4}$  oz. of "B" and 50 ounces of water. If the action is too slow, the amount of "B" can be increased—but don't overdo it. (The two stock solutions keep fairly well in dark bottles).

So much for the over-exposed print. Now what about the equally exasperating under-exposed print. Well, this too is a simple. Make up the following solutions: *Stock A*—Potassium bichromate, 1 oz.; water 16 oz. *Stock B*—Concentrated hydrochloric acid,  $1\frac{1}{2}$  oz.; water, 16 oz. (These stock solutions keep very well).

Soak the under-exposed print in water for about five minutes and then place it in a dish of 2 oz. of "A," 2 oz. of "B" and 12 oz. water (or multiples of those amounts). The dish is continuously rocked for two or three minutes until the black image on the print has disappeared (it will become a faint yellowish-brown) then wash the print in running water for at least 45 minutes until all traces of the yellow bichromate have disappeared. Now re-develop the print in the ordinary

MQ developer you used when making the original enlargement. Instead of the weak, under-exposed print you will have warm, bold tones that have great depth. A few words of warning though. You must make sure that all the yellow stains on the print are washed off after the bleaching and before you re-develop, otherwise you will have red stains on the final print and you must carry out the re-developing in subdued light—either artificial or weak daylight.

In case anyone thinks that either of these methods doesn't work well, I might add that I have never wasted a sheet of 16 x 20 paper for monthly competitions. If I have slipped on the exposure, I either reduce or intensify afterwards. After re-developing, the print does not need fixing. Just wash it in the normal way and dry.

### Minimising Oxidisation

Paper developer oxidises quickly in warm climates and sometimes this can be more than annoying—especially when you are about to settle down to an evening's enlarging and you find your developer has "had it." A good way to minimising this risk is to take your developer bottle, half fill it with near boiling water, and stand it on a level table. Now grate a quarter of a wax candle into the bottle until about  $\frac{1}{2}$  inch of molten wax can be seen floating on the surface of the water. Allow the water to cool and the wax to set. Now hold the bottle under a hot tap and allow the water to flow over the spot where the wax is stuck to the bottle. The edges of the wax will melt, and you will be left with a disc of wax in the bottle. Pour out the water, pour in the developer, and the disc will float on the surface, thus preventing the air in the bottle from coming into contact with the developer. This reduces the risk of oxidation.

Charles Barry.

### HYPERSENSITISING FILM EMULSIONS AS AN AID IN PHOTOGRAPHING SMALL ANIMALS

"Camera" (Lucerne), March, 1950.

In general, the relatively high sensitivities of to-day's film materials, in conjunction with the large apertures of modern cameras, make it possible to solve every photographic problem. In spite of this, there are some few fields of photography which are difficult with which to cope even with the most sensitive film emulsions. One of these special fields is the photography of small animals. It presents apparently insoluble problems on many occasions. Many a nature-lover that has tried to photograph insects, spiders, small reptiles, etc., in their natural surroundings has come to realize that the ordinary techniques of taking close-up pictures—using a camera with a double-extension, in other words a long focal length without using further attachments—in most cases leads only to failure.

There are various reasons for this. On the one hand, small insects should be photographed in at least their natural size in order to be able to get enlargements which are sharp and rich in detail. Therefore, one must work with an extension of at least twice the focal length and of such an extremely small depth of field that one must use small diaphragm openings. On the other hand, insects are in many instances lively, restless creatures, which can be photographed only with short exposure times if one wants to avoid getting blurs, which one otherwise never fails to get, resulting from the insect's movement.

Tripods are generally a handicap. If the photographer, when taking pictures of small animals in

their natural surroundings, wants to keep his freedom of movement, and this is absolutely necessary, then he must avoid all unnecessary ballast and take his pictures while holding the camera himself. With an extension of twice the focal distance or longer—the latter is absolutely necessary for very shy animals which one cannot approach too closely—the danger of moving the camera while holding it in the hand is very great.

Using a small diaphragm opening—eleven or even smaller aperture—and a short exposure time— $1/1000$  second and less—and taking into consideration the factor for the long focal distance, it is obvious that every picture taken under normal conditions will be hopelessly under-exposed.

One way out of this dilemma—without consideration of such costly and heavy apparatus as the electronic flash—is intentionally to under-expose the film by a calculated amount, and afterwards to hypersensitize the film. Of the various methods of doing this, the one best suited to the photographer of small animals is the simple and cheap hyper-sensitisation of the film with sulphurdioxide.

The film, the whole of which has been under-exposed by a factor of 10 to 20 (it is recommended that preliminary trials be made), is then put into the reel of the developing tank and placed in an air-tight and light-tight metal container, together with a glass vessel containing a mixture of 30cc. of 10 per cent. sulphite solution and 30cc. of 10 per cent. acetic acid. The metal container is then tightly closed and allowed to stand for about 24 hours. The sulphurdioxide which is generated brings about the desired increase of film sensitivity and, after the 24-hour period, the film may be developed in the normal way.

The negatives will generally be normal if they have been taken by sun or artificial light. Negatives that have been exposed in shadow will generally be somewhat thin. Grain size and colour-sensitivity change but little.

Charles E. Mettler.

### Return of used Film Reels requested by Kodak Ltd.

To a large extent the future supply of Kodak Roll Film is dependent upon the number of used Kodak reels returned to the manufacturers.

The fact is that Kodak Ltd. is finding it increasingly difficult to obtain the necessary supplies of sheet metal required for the manufacture of reels.

Saving of reels is, therefore, urged upon all amateurs handling their own processing and their subsequent return to the nearest Kodak Branch.

A slip containing the name and address of the consignee should be enclosed and postage will be refunded.



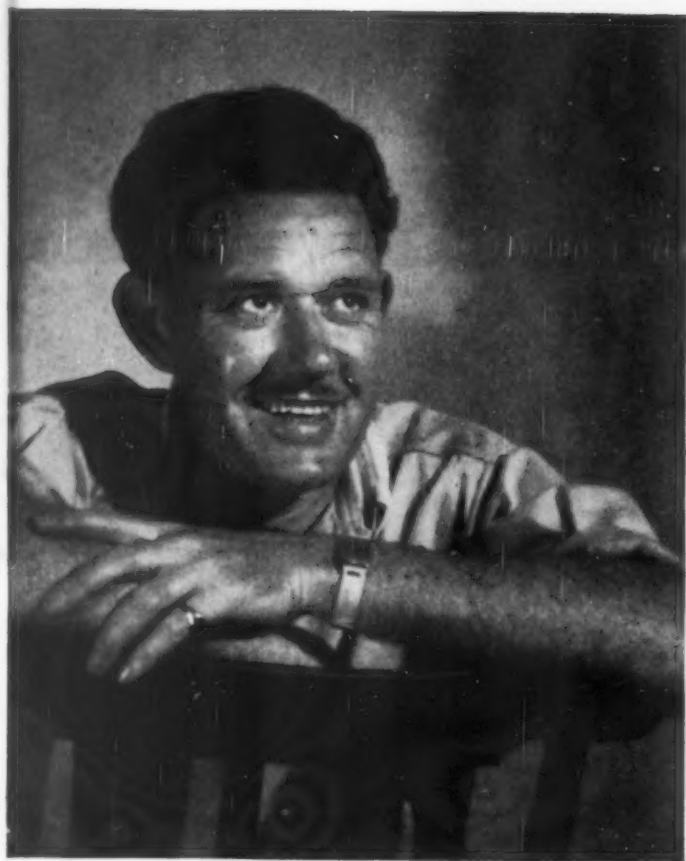
HELEN HOLMES

*"Self"*

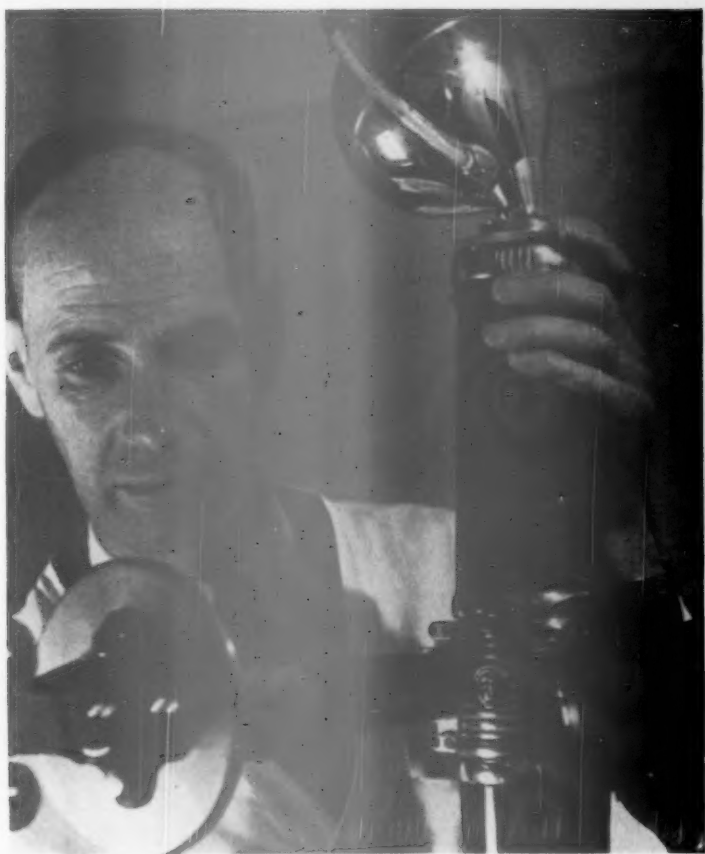
AN ALBUM OF SELF-PORTRAITS

A. J. ANDERSON

*Self-Portrait*



*The AP-R for AUGUST, 1958*



G. H. MANSELL

*Final Adjustment*



M. J. WRIGHT

*Self-Portrait*



*The A.P.-R. for AUGUST, 1930*



Wm. C. BARKER

*Self-Portrait Montage*



L. G. CHANDLER



R. ELLIS



F. L. ELRINGTON



J. M. HANNON



C. W. HOBSON



H. P. JAMES



M. C. McCALMAN



V. McDONALD

AN ALBUM OF



R. H. NICHOLAS



R. PARSONS



R. J. PUGSLEY



MAC REID



R. RITTER



A. H. RUSSELL



E. ROTHERHAM



J. SCHLIEFERT

## SELF-PORTRAITS

# Review of Contest Entries

|                                      |     |
|--------------------------------------|-----|
| NUMBER OF ENTRIES .. .. .            | 152 |
| (A/S, 12; B/S, 21; A/O, 42; B/O, 77) |     |
| NUMBER OF COMPETITORS .. ..          | 79  |
| NUMBER OF NEW COMPETITORS ..         | 10  |
| NUMBER OF PRIZE AWARDS .. ..         | 28  |

*J.F.A., South Camberwell.*—"Youthful Days" can be considered a very pleasing atmospheric impression, though, considered as a picture, we feel that it is midway between a *genre* and a landscape-with-figure. We believe that the composition would be improved by an inch trim from either side, as this would bring the youngster into a greater degree of prominence.

*W.R.A., Millswood East.*—Of your two current entries, we prefer "Down the Vale," though lighting conditions were not altogether favourable; as it is, the lights and darks do not hold together very well, resulting in a restless type of arrangement. The technical quality is commendable. "House on the hill" area might be worth visiting again, as on the present occasion the lighting was flat and cloud formation rather lacking in character. Thanks for note.

*A.R.A., Launceston.*—Welcome to the contest and congratulations on a very satisfactory self-portrait—one in which the elements of personal taste have not been overlooked. We are looking forward to seeing some of your general work in due course.

*A.J.A., Port Kembla.*—Thanks for letter and congratulations on prizewinning close-up of heads of sheep—a popular subject, but yours is far above the average in technique and tonal rendering.

*J.F.A., Gremorne.*—Of the three tree studies we prefer "Castlereagh Patrol"; your little supporting story is whimsical. Next we would place "Autumn Mood," but we are of opinion that this could be improved by introducing some tonal variations into the foreground which, at present, is rather monotonous, and also by judiciously lightening the highlights on the tree, using very restrained local reduction. The remaining tree subject would have been better treated more as a pattern or texture, these being the chief elements of appeal. The child portrait is fair, but the exposure was unduly short in the absence of the ever-necessary reflector.

*C.A.B., Mittagong.*—Of your current entries we prefer "Storm Water," which is well recorded; if you are making an enlargement, take trims from either side. Attractive print quality is shown in "Rabbiting," but the grouping is not very happily arranged, as the figure in the background appears to be taking little or no interest in the proceedings. "Still Evening" would make a good enlargement, subject to a trim from the right. The caves road picture is of souvenir interest only. You will be very pleased with your "One-man show."

*J.H.B., Daft.*—"Via Crucis" appealed on general lines. The weakness is the too great similarity of tone between the statues and the cloud formation beyond. By local control measures it might be possible to bring out a greater degree of contrast in the cross and central figure in order that it will dominate the situation. Letter appreciated.

*W.B.B., Bellevue Hill.*—"Serenity" is a fair result for a subject that is over-popular. The difficulty is that this is a type of subject which always tends to be on the empty side unless some additional interest can be developed in the way of foreground. We would suggest that you try your hand at printing-in some element of foreground interest.

*K.H.B., St. Kilda.*—Welcome to the contest. Your original print was rather on the hard side for sepia toning, which is best undertaken with an original print of very full tonal range. As a subject we feel that it is mainly of souvenir interest, recording flooded conditions at some familiar spot.

*F.E.B., Sydney.*—Of your current entries we prefer the waterfront print, which gained H.C. for a good feeling of light and movement, supported by a very attractive tonal range. "The Party" is a fine souvenir of the occasion handled with a pleasing unconventionality. In future prints we would suggest that the portion of diffused figure in the background be toned down or eliminated by dodging or local reduction.

*P.A.B., Deconport.*—The lighthouse subject is an excellent example of the surprising degree of illumination to be obtained by the open-flash method. Pictorially considered, the strong lighting tends to introduce an artificial note at variance with the chief motive which we normally expect, that is, the light of the lighthouse itself. We are of the opinion that these structures are best photographed at dusk, when it is possible to include some impression of sky and surrounding landscape. "Outward Tide" is excellent technically, but much too general in scope, while the bridge in the background tends to be dominating. Try this one again, remembering that "the part is greater than the whole."

*A.E.B., Hamilton.*—Congratulations on "Early Morning," which is portrayed with a pleasing softness only too often absent from heavily-shaded road scenes. Pictorially, the V-shape of the two large trees was unfortunate, as it tended to set up a competing (geometrical) motive. The landscape is recorded with attractive technique, but the tree selected is rather sketchy. Generally speaking, a tree with a substantial amount of leafy structure is desirable in order to avoid the inclusion of "traps" (odd areas of bright sky outlined by dark lines of branches).

*S.G.B., Boyne.*—Welcome to the contest and congratulations on a very pleasing out-of-doors portrait secured with your Brownie "C." For your album we would suggest a trim of about  $1\frac{1}{4}$ " from the foot, as the elements in this area tend to be distorted.

*L.G.C., Red Cliffs.*—"Tracks to Water" can be considered a valiant attempt; unfortunately, the tracks are rather a minor element in the scene and are too small to be brought up by local reduction. For your album take trims from all sides, with a view to concentrating interest.

*C.S.C., Canberra.*—Regret there was no self-portrait! Prizewinning tree study is well up to standard—very attractive, both in decorative feeling and tonal quality. "Autumn Days," along more formal lines, is attractively handled, with an excellent impression of autumn light. "The Trio" was a clever thought, but lighting conditions appeared to be against you on this occasion.

*L.J.C., Bogong.*—In your set subject entries, the element of portraiture has apparently had to take second place to your camera range! Of the two, "Hold It!" is the more striking, though we suggest trims from either side, with a view to concentrating interest. In the other version we would suggest trims from top, bottom and right, as these will bring the element of portraiture into greater importance.

*H.G.C., Canberra.*—Exposure was cut unduly short in your self-portrait, with a result that too much emphasis is given to the highlights—especially the shirt collar, which tends to steal the picture. H.C. for "November Lilies"—these are recorded with excellent gradation; considered as a composition, we feel it difficult to do very much in decorative vein with formal flowers of this type—at any rate, unless some stalks are included.

*J.E.C., Richmond.*—Congratulations on the self-portrait, which convincingly illustrates its title. The tonal quality and the balance of lighting are excellent.

*P.R.C., Hobart.*—Current entries show a commendable pictorial advance. "Climbing Trees" is very ambitious, the foreground trees forming a very pleasing decorative grouping; the trouble is the tree in the background, which unavoidably introduces a disturbing note. It might be possible to reduce its tonal strength by control measures. The two sky-line subjects had definite possibilities; but here you should have taken a little more pains in the way of posing your models who, at present, fall into two dissociated groups. Under the circumstances, it might be better to dispense with the two smaller figures and much of the foreground, as indicated on print returned. "Advance" hardly needed the inclusion of a figure, as the weird rocks and interesting cloud formation possessed sufficient appeal on their own account. This area appears to be worth special attention in the future. Would you please convey our kind regards to your father.

*W.R.E., Gladstone.*—"Dawn Portage" had possibilities, but exposure appears to have been cut unduly short for an against-the-light picture; also there appears to have been no need for the yellow filter, as the inclusion of the contrasting sky areas merely established something of a distraction from the principal business on hand.

*F.L.E., Narrm.*—Pleasing print quality is shown in current entries. The fleece picture is a well-handled close-up photographed under difficult conditions. The portrait of the youngster is rather formal, while the principal motive is hardly visible, being so similar in tone to the background. "News and Posters" was a quaint thought, but one that seems to require trimming down to essentials, as indicated on print returned; your present version is rather too general, and is mainly suggestive of a street scene.

*A.S.E., Yarraville.*—H.C. for your set subject entry, which is pleasingly informal and possesses desirable animation. Thanks for letter.

*G.W.G., Northbridge.*—Congratulations on "Elfin Archway," which has the merit of being "something different." We feel that in this instance exposure was cut unduly short, with the result that little scope was left for control measures in the final print. Try the subject again.

*A.L.G., Geelong.*—Both entries H.C. The cloud study is certainly very striking, but there is a tendency for the two differing types of formation to quarrel with one another; therefore, in future prints we would suggest a trim from the top and some printing-in for this area. "Night Loading" also H.C. for a good attempt at a difficult subject. The problem is that subjects of this type require some form of supplementary lighting, otherwise there is a tendency for the shadow areas to be completely lacking in relief. This might be tried again, using a supplementary flash near the camera. An alternative would be by full moonlight.

*A.G.G., East Coburg.*—Congratulations on your well-handled paper negative subject "Sails in the Yarra." It is unfortunate that our regular reproductions cannot do justice to salon prints of this type.

*J.M.H., Hobart.*—Afraid "Skippering" is hardly eligible, though a pleasant souvenir of the occasion. "Anticipation" appears to be considerably under-printed and it should be possible to obtain a print with a more complete tonal range, at the same time darkening the various scattered highlights at the top of the print.

*L.W.H., Camberwell.*—Though chains are one of the over-popular subjects here, we could not resist your version, which attracted by its rich print quality and bold handling generally.

*C.W.H., Matcham.*—Full marks for realising the pictorial possibilities in a memorial overlooked by thousands of photographers annually. To improve the composition, take a trim of an inch from the top and an inch and a quarter from the right.

*H.H., Kew.*—Welcome to the contest and congratulations on First and First (Equal) awards at first appearance. At this rate you will not be long in B Grade. We are looking forward to seeing some of your work in the field of general pictorial photography.

*J.R.H., Warrnambool.*—Subject matters selected for your current entries all represented difficult basic material. In our opinion the churchyard corner glimpse is the best; this attracted by its good unity supported by attractive tonal quality in the print. We would recommend  $\frac{1}{2}$ " trim from the top, as the curve of the window tends to attract too much attention to the top of the print. "Evening in the Valley" appears to be rather flat; it should be possible to obtain a better print from this negative—at the same time, suitable control measures should be applied to the over-light foreground, as this tends to set up a competing interest with your main subject matter. The lighthouse subject is worth trying again under more dramatic lighting conditions; we feel that the subdued atmosphere at present is too much at variance with the formal nature of the lighthouse structure.

*G.F.H., Snake Valley.*—Congratulations on H.C. for "Sun in the Pampas," which attracted by its good rich print quality. Owing to the repetitive nature of this subject we feel inclined to recommend dispensing with the left-hand group.

*J.M.H., Merrylands.*—Thanks for letter—glad to hear from you again and to learn of the Melbourne trip. You certainly tackled difficult subject matter when you carried your miniature along the banks of the Yarra. This is a much photographed area, yet, at the same time, one into which it is next to impossible to introduce any new approach. Of the three, "St. Paul's" is the best, but here the appeal is rather in the cathedral and sky than in the foreground of water, which seems to have little to do with the city skyline. "Peaceful Afternoon" might be placed next, but darken the little piece of second arch running out of the margin to the right. "Yarra Bank" is the type of version that needs Winter's mists to provide a suitable degree of aerial perspective. "Winter Sunshine" was a good attempt; the figures are rather small, and it would have been better to wait until they were another twenty yards nearer the camera.

*J.D.J., Sandringham.*—H.C. for "Heart of Australia"—a clever thought, but pictorially the picture must stand or fall as a tree or landscape study, and this would probably involve a trim of a couple of inches from the left. The tree itself is very decorative. When making any additional prints, darken the triangle of grass in the bottom right corner.

*C.O.K., Horsham.*—Glad to hear from you again. H.C. for your "Woodland Sprite," very pleasingly handled both as regards technique and decorative feeling.



*J.B.K., Ivanhoe.*—Good technical results from your *Semin-Kim*, but once again we feel that dramatic lighting is essential for symbolical pictures of this type; you might be able to dramatise the existing dark print by restrained local reduction, with a view to bringing out slight highlights in the dead tree, at the same time keeping the old chimney dark. Take an inch-and-a-half trim from the foot.

*E.C.L., Highbett.*—Award for your close-up of statuary mainly on the grounds of excellent technique and bold handling generally. We are not so happy about the central positioning in the frame.

*F.L., Toorak.*—Most promising of your current batch are the two landscapes, "Evening Solitude" and "Cloud Over the Dunes." The former is probably the better, but we are under the impression that it would have been improved had the tree been leaning towards the sunset rather than away from it. In the second print we would recommend some darkening of the foreground and a trim of  $1\frac{1}{2}$ " or so from the right, with a view to increasing the feeling of movement. "Cicadas" and "Carved Heads" well recorded, but of novelty interest only. "Across the Valley" appears to be a delightful souvenir of the occasion, but we would suggest a 2" trim from the right, as the dark patch of doorway tends to attract too much attention. "Evening Shadows" possesses very attractive atmosphere, but material was difficult to handle as a unified composition. "Pastorale" would be improved by darkening the light area in the bottom right corner and also by slight trims from either side.

*F.J.L., McKinnon.*—Kitten-in-tree subject was too close to the camera, resulting in diffusion of the principal subject; for close-ups of this type it would be necessary to utilise some form of portrait attachment, or, alternatively, to photograph at correct distance and trust to subsequent enlarging to bring out the interest. Incidentally, the contact appears to be a trade print, whereas the contests are designed for those who do their own processing. We hope you are planning to handle your own practical work at an early date.

*L.R.M., Goulburn.*—We are interested to observe your developing outlook. "A Day Departing" is the better of your pair, but we would prefer to see the interest concentrated on the centre portion, as the long panorama makes for a weak composition. "Goulburn Court House" appears to be a difficult proposition to photograph pictorially, though your record is excellent technically and is a souvenir of the occasion. It might be worth trying this again under more dramatic lighting conditions, using a contrast filter and working at closer quarters.

*K.M., Launceston.*—Considerably improved technique is indicated in current entries. "Week-end Job" could hardly be considered a self-portrait—it is more of a *genre* and quite a good one, too, seeing that it was photographed with a Box Brownie. Transferred to Open Class it gained H.C. "Big Ships" is nicely recorded, but more in record vein, as the vessel in the distance is too far away to play any useful part in the composition.

*G.H.M., Mildura.*—Congratulations on the self-portrait. "Morning Paper" is also good, the chief weakness being the very pronounced and definite shadow brought about by too close a background. "Rope and Steel" gained H.C. for pattern possibilities, but we feel your approach has been rather matter-of-fact; in instances like these it is better to select a portion rather than attempt to include the whole of the object in question.

*K.J.M., Woollahra.*—Once again your prizewinning picture (bulldog's head) attracted the judges' attention by its superlative quality. The placing in the frame is excellent.

*S.E.A.M., Warroona.*—Welcome to the contest and full marks for excellent technical results secured with your Retina II. Of the series we prefer "Through the Paper-Barks"; you have excellent material here—almost enough to last you for years if suitably handled as decorative and pattern subjects. "Fallen Timber" is excellently recorded, but we would suggest that a greater concentration of interest would be gained by a  $2\frac{1}{2}$ " trim from the left. "With Passing Cloud" is also excellent technically, but we feel that the interest is too evenly divided between landscape and cloud areas—for your album take trims from right and foreground. Subjects of the type of "Summer Breeze" require an elevated viewpoint which, unfortunately, is seldom available. As far as the motive of the figure goes, we consider that this would have been better treated as a pleasing close-up rather than as a distant silhouette.

*R.D.W.M., Thomson's Brook.*—Congratulations on H.C. self-portrait character study—very realistic! Technical quality good.

*R.J.M., Fairfield.*—"Sunlit" is interesting considering the unpromising subject matter with which you started. We would suggest a trim of  $1\frac{1}{2}$ " from the top and  $\frac{3}{4}$ " from the right and a very slightly darker print. There appears to be some trace of fog in the top right-hand corner which may have arisen from the absence of a lens shade.

*M.G.M., Muscellbrook.*—Congratulations on the "super" print quality evidenced in this month's entries. The prizewinner is the best of the three, but, considered as a composition, the arrangement is rather restless and a greater degree of unity could perhaps be gained by control measures especially in the direction of darkening the bottom two or three inches of foreground. Similarly, with "Warrumbungle Escarpment," the light nature of the foreground tends to set up a competing interest with the tonal range of the distant mountains and we would therefore suggest a 2" trim from the foot. A darker foreground would also help "Dividing Fence," as would the elimination of some of the sky, which at present is over bright.

*V.M., Dulwich Hill.*—"Happy Days" is nicely handled, with pleasing unity and good technical quality. Thanks for the self-portrait.

*R.L.N., Mount Isa.*—H.C. for your tree study, which shows some promise. The print submitted is on the light side, especially as regards the foreground—a bright foreground in ninety-nine cases out of a hundred represents something of a weakness. Take  $1\frac{1}{2}$ " trim from the top, darken the foreground, and we believe that you will see a very pleasing improvement.

*F.N., Canterbury.*—"Home and Dried" attracted by its interesting textures, supported by pleasing tonal quality, especially in the water. Considered as a composition, we are wondering whether this would not be improved by substantial trimming from the top. Pleasing technique is shown in "Lake Illawarra," but the arrangement generally tends to be empty; we suggest trims from either side, with a view to concentrating interest.

*F.G.N., Noosa Head.*—Welcome to the contest and congratulations on two listings at first appearance. The prizewinning fishermen-and-nets subject is well above the average for this popular topic, thanks to good tonal range and a pleasing sweep of net. As a composition we think that the left-hand fisherman might well be dispensed with. "Edge of Beyond" attracted by its print quality and general atmospheric impression; as a composition it was not very strong, as there is no single dominant element except perhaps the foreground, which is the least important part. "Silhouette" again was depicted with commendable technique, the rendering of water and clouds

being excellent. For your album take a trim of 1" or so from the top. Thanks for letter—you are certainly doing well as a lone worker.

*R.J.P., Mildura.*—Thanks for the self-portraits, of which we prefer the informal version, although the other is excellent technically. "Dreamer" also attracted by its "super" technique, though we must confess that we are puzzled by the motive. The light down the arm on the right is over-strong and tends to set up a competing interest—a trim from this side would do no harm. H.C. for 'plane subject, which attracted by its print quality and harmonious use of blue tone.

*C.F.P., East St. Kilda.*—H.C. for "Coat of Arms," which has been recorded with superior technique; apart from this, the picture can hardly be other than in the record class. "Little Fisherman" is somewhat diffused, but beyond that would be mainly of family interest. The composition would be improved by trims from the right and by the inclusion of more foreground.

*G.A.P., Canberra.*—H.C. for "The Helmsman," a very dynamic picture, though we would like to see a little more tone in the sky, with a view to supporting the strong atmosphere generally. We also like "Wings to Dry," but your print appears to be too contrasty—we would like to see some definite tone in the sails. The dolphin picture is an excellent technical result recording the quaint habit of this familiar denizen. "Quiet Moorings" tends to be general, and we would suggest elimination of the smallest vessel. "All Sails Set" is of record interest only, while the picture of the sea birds is hardly a success either technically or from the aspect of harmonious grouping. The landscape is pleasingly recorded; as a subject it was really one for the colour photographer, in which there would be a balance between the autumn foliage and the blue sky.

*J.L.P., Elizabeth Bay.*—"Silhouette" attracted by its fine print quality and tonal range, but we are not happy about the composition, with its very central horizon line and interest divided almost equally between foreground, figure and hillside; you might try the effect of various forms of trim. "Sunlit Sentinel" also H.C. on general grounds of atmosphere and decorative feeling, though we recommend an  $\frac{1}{4}$ " trim from the left, as the two dead branches in this region tend to draw the eye out the left margin. The remaining landscape is nicely recorded along regular lines; in view of the fact that the distant landscape and gate are intended to be the principal interests, we are wondering whether the massive tree on the right margin need be included.

*S.C.P., Abbotsford.*—Of your current entries we consider "One Sunday Afternoon" to be easily the better. This has nice movement and decorative feeling, though we are under the impression that exposure was unduly reduced, considering the lateness of the hour and heavy surrounding shadows. "High School, Canberra" appears to be somewhat formally treated, though we must admit that it is difficult to obtain much in the way of new viewpoints for Canberra buildings.

*M.R.P., Millswood.*—Congratulations on pampas study, which features a very pleasing display of light and shade, though there is rather a close degree of similarity of tone between the pampas heads and the clouds behind.

*M.P., Kandas.*—H.C. for "157 Miles"; the stark austerity of this railway track subject attracted the judge. We would recommend slight trims from either side, especially letting the left-hand rail emerge directly from that corner. "West Circular Quay" is a quaint thought; the problem with pictures of this type is one of aerial perspective, that is, the introduction of any feeling of distance between foreground and background.

*A.G.R., Canberra.*—H.C. for both current entries. To our mind these are interesting impressions, the weaknesses being in the direction of unity. "Hay Shed" is perhaps the better—here we would suggest trims from either side, together with drastic toning down of the galvanised iron in the top right-hand corner, this being the dominant highlight at the moment. "West Quay Impression" is a pleasing atmospheric record of the occasion; again, it is difficult to secure any pictorial unity where the bridge is concerned.

*R.R., Moonte Ponds.*—Your symbolical close-ups are generally well handled, yet we cannot but feel that the pictorial appeal of this type of picture is somewhat limited.

*P.R., Balimba.*—The single lighting source was rather severe for your self-portrait, leading to a very contrasty result. Normally it is desirable to have a small amount of supplementary lighting to relieve the shadows.

*R.R., Narrabeen.*—H.C. for "Sun-Bathers," which has the merit of amusing novelty, plus satisfactory print quality; as ever, the problem of figure photography is one of background. For your album eliminate an inch of sky and include a corresponding amount of reflection if the latter is available on the negative.

*G.R., Cobden.*—As a mirror portrait your set subject entry had possibilities. Exposure appears to have been cut unduly short, there being no particular need for so small a stop as  $f/22$ , while, in any case, mirror close-ups require additional exposure, as there is a high degree of absorption of light.

*A.H.R., Bondi.*—Wharf scene pleasingly recorded; as a composition, very much on the restless side. We are under the impression that several versions from this negative could be included in your album.

*R.S., Croydon.*—Waterfront close-up appealed through its quaint pose and attractive print quality—but it is still dangerous to rely on any particular title to carry the appeal of one's picture.

*R.D.S., Toorak.*—No technical details appeared to have accompanied your initial entries. The close-up of the sea-gulls is definitely the best, and this may possibly stand a larger print with suitable control measures applied to the eye-catching boat sheds in the background. The other two are in the nature of general tourist souvenirs. Your technique appears to be very fair, and it is but a matter now of developing a seeing eye for promising subject matter. Thanks for letter—carry on with the good work!

*H.R.D.S., Sydney.*—Award for "Prelude to Night" on general grounds of atmospheric appeal. The basic problem is one of successful composition, which is difficult with the inclusion of so many diverse elements. You might like to try including varying trims in your portfolio.

*D.M.S., Jackson.*—H.C. for "Adventurers," which certainly aptly illustrates its title. As a composition, the effect is somewhat static, with all elements falling into a definite vertical. "Roadside" also H.C.—a pleasing atmospheric impression based on rather slight material. We are looking forward to your pictorial progress.

*P.J.S., Thursday Island.*—Studies of native life are recorded with excellent tonal gradation considering the recognised difficulties of tropical photography. Of the two we prefer the front-on version, subject to slight trims from right and foreground and darkening of the diffused highlights in the background. These might be re-submitted for a suitable set subject. Thanks for letters—glad to hear of interest maintained under difficulties.

[Continued on page 525]

# The Photographic Societies

## THE CAMERA CLUB OF SYDNEY

### Incorporating the Miniature Camera Group)

The Annual General Meeting and election of office-bearers for the ensuing year took place on June 21st in the clubrooms.

The Vice-President, Mr. H. P. James, conducted the meeting in the absence of Mr. W. Cliff, Noble, who could not attend because of illness.

The office-bearers for the ensuing year are: *President*: H. P. James; *Vice-Presidents*: W. Cliff, Noble, J. Hoey, J. H. Couch (Hon.); *Hon. Secretary*, K. D. Hastings; *Hon. Asst. Secretary*, D. Nicholson; *Hon. Treasurer*, J. M. Galbraith; *Auditors*, R. V. Judd, F. Darsow; *Committee*, A. Ardito, D. Brown, G. Jackson, S. H. Lofts, P. J. Purcell.

On the 5th July, club members attended in large numbers to hear well-known lecturer, Dr. A. E. Chaffer, give a lecture entitled "Exposure in Enlarging."

Dr. Chaffer's lecture was obviously well prepared and technical details, which were previously considered too difficult to explain to only an advanced gathering, were explained simply.

Although Dr. Chaffer, when using a camera himself, bases his exposure on the dark tones or shadow areas, he does the opposite in enlarging. The exposure given is just enough to grey the paper base in the light areas of the picture, while the dark tones are controlled by the type of developer and/or by the grade of paper. If, after exposing for the light tones, the dark tones are found to be grey, a more contrasty grade of paper is required. If, after exposing correctly, too many tones have gone black (provided the negative has good separation of tones), a softer grade of paper is called for.

He gave three general methods for determining enlarging exposure:

1. *Guesswork*—which he did not recommend.
2. *Test Strips*—which are the most general method and can be divided into three groups:
  - (a) By progressively covering up a strip of enlarging paper and giving each area an increased exposure.
  - (b) Give different exposures to a selected part of the negative on the same test print.
  - (c) Grey scales or step wedges. A Kodak Enlarging Exposure Scale was found to be one of the best means of determining exposure time.
3. *Photometers*—which are not so widely used as other methods. They can determine the exposure for the dark areas of a print more easily than the light tones, due to more light coming through the clear areas of the negative on to the easel than through the dense areas.

Dr. Chaffer advised members to use Beer's formula for developing prints, as it offers some control of contrast which is helpful when a range of paper contrasts is not on hand. Incidentally, this formula was published in the *A.P.-R.* for February, 1949.

In conclusion, Dr. Chaffer urged members to try reduction of over-exposed prints for a short time in

modified Farmers' Reducer to bring up the middle tones.

Mr. James thanked Dr. Chaffer for a most interesting and helpful lecture. P.J.P.

## SUNRAISIA CINE AND PHOTOGRAPHIC CLUB

On the 23rd of June we were fortunate in having a visit from our old club member Ed. Taylor, now of Geelong. This was an occasion for quite a celebration.

An increasing interest is being shown by members in the field of Kodachrome transparency photography—this subject filled portion of the programme before the arrival of our guest speaker, Mr. N. Favaloro, a very well-known naturalist who has just returned from a trip to Macquarie Island. The subsequent lecture proved most interesting and informative, and we hope to hear more at a future date.

As part of the meeting, prints from the exchange portfolio from the Y.M.C.A. Sydney were on exhibition. This exchange has proved very satisfactory and the members here have gained much in the experience of technical and pictorial work.

The meeting held on the 1st of July was devoted solely to a discussion on this portfolio. The ensuing remarks proved most interesting and instructive.

We would heartily commend all clubs, especially those away from the main metropolitan areas, to arrange for the inter-club exchange of portfolios so as to give members an opportunity to see the work of others. Our first exchange has already given members a renewed interest and fresh outlook. P.J.P.

## ST. GEORGE PHOTOGRAPHIC SOCIETY

Competition year of the Society concluded on 19th June, when final results for the previous twelve months were decided. Mr. J. Free was the winner in A Grade, and B Grade honours went to Mr. E. Jones. Set Negative Competition was won by Mr. C. Geeves. The prize awarded to the most improved worker for the year went to Mr. Jones.

The meeting on 3rd July opened the competitions for the ensuing year. The large number of prints submitted was judged by Mr. Nasmyth, who had previously addressed the meeting by speaking on different toning processes. Mr. Nasmyth touched on many points and outlined various processes, and gave practical demonstrations as to what can be achieved by the discriminate use of various toning methods.

—Press Correspondent.

## GORDON COLLEGE AMATEUR PHOTOGRAPHIC ASSOCIATION

The Gordon College Association was established in Geelong in 1889 and thereby believes itself to be the oldest amateur photographic club in the British Commonwealth. Some detailed accounts of the early days of the Association appeared in this magazine in July for 1939 and June 1949.

More recently the history and status of the Association received lengthy publicity in the shape of an attractive half-page feature story in the *Geelong Advertiser* for April 29th, 1950. The account also included photographs of Mr. H. L. S. Potter (President), Mr. F. A. Williams (Secretary), as well as an excellent example of character portraiture by Mr. E. J. R. Taylor.

The concluding paragraph runs: All who have been associated with this body seem determined to make "reality" the motto of the Association—"We grasp the shadow."

We commend this fine group to all photographic enthusiasts in the Geelong area. K.B.

## NEW SOUTH WALES RAILWAYS INSTITUTE PHOTOGRAPHIC SOCIETY

There are now in existence within the N.S.W. Railways Department a group of Photographic Societies, and an Association of these Societies has been formed with a view to co-ordinating their activities, mainly in regard to the arranging of lectures, demonstrations, and exhibitions.

Although the Association has been in operation for only three months, seven Societies have affiliated, comprising approximately 130 members. The affiliated Clubs and Societies comprise: Railways Institute Photographic Society No. 1, Railways Institute Photographic Society No. 2, Railways Institute Photographic Society No. 3, Chullora Boiler Shop Photographic Club, Clyde Wagon Works Photographic Club, Chullora Loco. Camera Club.

The first joint function was held on June 7th, when a party from the Kodak Lecture Service Division outlined "An Introduction to Photography," and displayed a group of prizewinning A.P.-R. prints.

Mr. H. C. Turner, Hon. Sec., will be pleased to supply further details; he may be telephoned at M4401, ext. 490.

## CLYDE WAGON WORKS (N.S.W. GOVT. RAILWAYS) PHOTOGRAPHIC GROUP

The Society is still functioning actively, is increasing its membership, and is fast becoming an integral part of the life of its members.

Recent lectures have been definite in their application and, although a torch is a cumbersome means of lighting, it served to expose some Velox papers and provide the basis for a dinner-hour lecture on "Print Development."

Our President has lately been impressing on members that "to be a photographer, you have to do photography" and, consequently, a syllabus has been drawn up informing members that in August a competition will be held for contact prints. The subject will be "Landscape," and the prints are to be mounted on a special size of cardboard. An interesting competition is anticipated by all. B.O.

## Y.M.C.A. CAMERA CIRCLE, SYDNEY

Members of the Circle spent the King's Birthday Holiday week-end (June 9-12) at Mount Batten Guest House, Douglas Park.

Situated 40 miles from Sydney on the main Southern railway line, this district proved to be virtually a photographer's paradise. Many successful picture-seeking trips were made to nearby farms and hills, and along the banks of the Nepean River.

Before a glorious log fire, the evenings were spent on discussions of things photographic. Members shared experiences and helped solve one another's difficulties. Even plans were laid for future Club activities.

To those who have sampled its many joys, photography does indeed seem to be the king of hobbies, and those who participate in outings of this type agree that they are one of the most pleasant aspects of the art. On returning to the city, the fun is not over. There is the darkroom work which re-creates the event in pictures.

The Club's monthly print competitions are now showing the results of the week-end, and soon there will be a colour evening. G.H.S.

## PICTORIAL PHOTOGRAPHIC CLUB (Preston, Vic.)

Mr. Broadhead, judge of the portrait competition, pointed out at the meeting on June 19 why he had selected the placegetters. It was not enough, he said, to have an idea, and present it as a reasonable composition. Every detail should be attended to. The speaker advocated a little reinforcement of shadows with oil colour and a brightening of highlights by local reduction as long as neither became too obvious.

Portrait results: "A" Grade—1st Equal (two prints), K. Earl; 2 and 3, F. Hion. "B" Grade—1 and 2, A. Smith; 3, M. Baker.

Colour Transparencies: "A" Grade—1, R. Winther; 2, K. Earl; 3, M. Sharp. "B" Grade—1, A. Smith and A. Stevens (equal); 2, R. Porter; 3, D. Eccles.

Prominent Collins Street photographer Peter Fox spoke on "Panchromatic Make-Up" at the meeting on July 3rd, illustrating how make-up could be used to enhance the subject by suppressing undesirable features, and improving skin textures. Mr. Fox's assistant was then made-up—firstly in street make-up and then by an amazing transformation into a very realistic character study of a gruesome, repulsive old witch. Members had opportunities to photograph the transformation at all stages by multiple speed-flash equipment made available by Mr. Fox.

Enquiries from interested amateurs living in Preston and surroundings are invited by P.P.C. Secretary, Mr. R. Gray, 18 York Street, West Preston. E.H.B.

## GEELONG PHOTOGRAPHIC SOCIETY

The 62nd Annual Meeting, held on the 5th July at Bostock Hall, was very well attended.

Office-bearers for the ensuing year are: President, H. L. S. Potter; Vice-Presidents, W. J. Porter and J. L. Sharp; Secretary-Treasurer, F. A. Williams; Assistant Secretary, E. P. Bradley; Librarian, L. Hannam; Auditor, R. Hobson; Committeer, G. Rowe, H. Smith, H. H. Marshall, F. A. Russell and R. Hobson.

The Committee's Report for the year was most favourable, the outstanding feature being the steady increase in membership, which now totals forty-eight.

The Treasurer's Report was likewise presented and received with favour.

The outing held on March 13th to Darley and district was most successful, the resultant competition being won by Mr. A. L. Gooch. Individual presentations were also made to Messrs. F. A. Williams and G. Rowe in appreciation of services rendered.

A vote of thanks was also passed expressing the Club's gratitude to the many guest speakers, business firms, and individual persons for their many services and assistance. E.P.B.



# Editorial Notes

## PRIZE LIST FOR AUGUST SET SUBJECT—CLASS A

- Second \*\*\*Self-Portrait," A. J. Anderson.  
(Equal) \*\*\*Final Adjustment," G. H. Mansell.  
Third \*\*\*Self-Portrait," R. Parsons.  
(Equal) \*\*\*Self-Portrait—Montage," W. C. Barker.  
\*\*\*Self-Portrait," A. H. Russell.  
\*\*\*Self-Portrait," H. P. James.  
Highly Commended: \*L. G. Chandler, V. McDonald  
(2), G. H. Mansell, R. Parsons, \*G. W. Hobson.

## CLASS B—SET SUBJECT

- First \*\*\*Self," Helen Holmes.\*  
Second \*\*\*M. J. Wright," M. J. Wright.  
Third \*\*\*Self-Portrait," M. Reid.  
(Equal) \*\*\*Self-Portrait," R. H. Nicholas.  
\*\*\*Self-Portrait," R. J. Pugsley.  
Highly Commended: \*W. R. Ellis, A. S. Evans,  
\*M. G. McCalman, \*R. Ritter, \*J. M. Hannon,  
\*J. Schleiert,\* \*F. L. Elrington, \*E. Rotherham,  
P. Rodukoff, J. Cooney.

## OPEN—CLASS A

- First "Sails in the Yarra," A. G. Gray.  
Second "Guess Who?," K. J. Mierendorff.  
(Equal) "The Patterned Gum," C. S. Christian.  
Third "Dreamer," R. Parsons.  
(Equal) "Via Crucis," J. H. Bain.  
"Home and Dried," F. Newman.  
"Wool-pool," A. J. Anderson.  
"Early Morning," A. E. Brown.  
Highly Commended: S. C. Piper, C. O. Kroger,  
M. Potter, F. Lewis (2), A. L. Gooch (2), J. L.  
Phillips, R. Parsons, F. E. Bennett, A. E. Brown,  
J. L. Hopkins (2), C. S. Christian (2), G. H.  
Mansell.

## CLASS B—OPEN

- First "Upper Hunter Farmlands,"  
(Equal) M. G. McCalman.  
"Modelling," Helen Holmes.\*  
"The Atom Waves," M. J. Wright.  
Second "The Court Favourite," E. C. Leigh.  
(Equal) "Fantasy in Chain," L. W. Hawke.  
"Drawing the Net," F. G. Norris.\*  
Third "Prelude to Night," H. R. D. Stewart.  
(Equal) "Windswept," M. R. Pocock.  
"Elfin Archway," G. W. Gardner.  
Highly Commended: H. G. Collis, M. R. Pocock,  
R. Rose, K. Malcolm, R. D. W. Matthews, G. F.  
Howman, D. M. Strout, R. Nankervis, J. D.  
Johnstone, A. C. Redpath, S. E. A. Martin,\*  
G. Perroux, C. F. Penzig, C. A. Badgery, D. M.  
Strout, J. F. Audsley, A. C. Redpath, M. G.  
McCalman, F. G. Norris.\*

\*Reproduced in this issue.  
\*New competitor.

## A WELCOME TO TEN NEW COMPETITORS

We are happy to add to our ranks ten new "A.P.-R." competitors whose initials are as follows: A.R.A. (Launceston), K.B. (St. Kilda), S.G.B. (Boyne), W.R.E. (Gladesville), H.M.H. (Kew), S.E.A.M. (Waroona), F.G.N. (Noosa Heads), J.C.S. (Mildura), R.D.S. (Toorak), J.P.W. (Nedlands). Collectively the group gained the following prizes: A First, a First (Equal), and a Second (Equal). Incidentally, all three prizes were gained by members of the "fair sex."

## CAPTIONS AND TECHNICAL DATA

### Cover Illustration:

**Dolly's Bath,** C. S. Christian.—First (Equal), Class A, Open for February. Exp. 1/10th sec., f/5.6, Super-XX, Reflex.

*Australian Landscapes—Pages 495-503:*

**The Sun Breaks Through,** A. G. Gray.—First, Class A, Open for June. Exp. 1/50th sec., f/8, Verichrome, Reflex.

**Landscape at Keilor,** H. Catchlove.—Third (Equal), Class A, Open for April, 1950. Exp. 1/20th sec., f/9, Panatomic-X, 24 x 36mm., Yellow Filter.

**Canberra Landscape,** A. G. Gray.—Third (Equal), Class A, Open for March, 1950. Exp. 1/50th sec., f/11, Verichrome, Reflex, Light Yellow Filter.

**The Uphill Road,** A. J. Anderson.—Third (Equal), Class B, Open for January, 1950. Exp. 1/100th sec., f/16, Super-XX, Quarter-plate View Camera, K2 Filter.

**Home in the Hills,** M. G. McCalman.—Third (Equal), Class B, Open for March, 1950. Exp. 1/25th sec., f/22, Super-XX, Reflex, Orange Filter.

**In Pastures Lush,** K. J. Mierendorff.—Second (Equal), Class A, Open for 1949. (No data available.)

## APOLOGY "SET SUBJECT"

By some unfortunate error, incorrect tables of set appeared in recent issues of the "A.P.-R." Would readers please accept the list in the July issue as correct.

As far as those readers who submitted Genre Set Subject entries for September, we would say that these were the subject of special consideration, and some special prizes were awarded as noted in the September award list.

**Harvest,** G. Grant-Thomson.—Third (Equal), Class A, Open for June, 1948. Exp. 1/40th sec., f/8, Super-XX, Graflex, K2 Filter.

**Broken Bridge,** A. R. Douney.—Third (Equal), Class B, Set Subject for August, 1948. Exp. 1/50th sec., f/6.3, Super-XX, Semm-Kim.

**Deserted,** L. W. Jackson.—Third (Equal), Class B, Open for August, 1949. (No data available.)

*Child Studies—Pages 481-487:*

**Contemplation,** R. T. Inwood.—Second (Equal), Class A, Open for 1950. Exp. 1/25th sec., f/7.7, Super-XX, Quarter-plate Camera.

**Young Paul,** A. H. Russell.—Third (Equal), Class A, Open for March, 1950. Exp. 1/25th sec., f/4.5, Super-XX, Reflex.

**All Gone!** H. R. Stewart.—First (Equal), Class B, Open for December, 1949. Exp. 1/25th sec., f/8, Super-XX, Graflex.

**Tears . . .** C. C. Knispel.—Second (Equal), Class B, Open for March, 1950. Exp. 1/25th sec., f/8, Super-XX Plate, Quarter-Plate Folding Camera.

**Smiles,** C. C. Knispel.—First (Equal), Class B, Open for February, 1950. Exp. 1/25th sec., f/8, Super-XX, Quarter-plate Camera.

**Water Baby,** A. J. Anderson.—Second (Equal), Class B, Open for May, 1950. Exp. 1/200th sec., f/8, Super-XX, Reflex, K2 Filter.

**Holiday Mood,** J. P. Carney, A.R.P.S.—Second (Equal), Class A, Open for April. Exp. 1/50th sec., f/8, Super-XX, Reflex, Green Filter.



**Self, Helen Holmes.**—First, Class B. Exp. 1/10th sec., f/5.6, Super-XX, Quarter-plate.

**Self-Portrait, A. J. Anderson.**—Second (Equal), Class A. Exp. 1/25th sec., f/4.5, Super-XX, Reflex.

**Final Adjustment, G. H. Mansell.**—Second (Equal), Class A. Exp. 1 sec., f/8, Super-XX, Reflex.

**M. J. Wright, M. J. Wright.**—Second, Class B. Exp. 1/25th sec., f/4.5, Super-XX, Speed Graphic.

**Self-Portrait Montage, Wm. C. Barker.**—Third (Equal), Class A. Exp. Silhouette 1/50 sec., f/4, portrait 1/10 sec., f/5.6, Super-XX, Reflex.

(All are Set Subject winners for August.)

#### AUGUST PROMOTIONS

The following promotions to "A" Grade are announced for August: M. J. Wright, H. R. D. Stewart.

#### Contest Entries Review

Continued from page 521

**R.W., Queenscliff.**—Park subject very contrasty. As mentioned on many previous occasions, this subject possesses an extensive brightness range that can only be dealt with by increased exposure and reduced development. Apart from that, in the absence of some special effect of atmosphere, the subject is not one to be considered very strong in general appeal.

**J.P.W., Redlands.**—Welcome to the contest and congratulations on delicate print quality. "Low Tide" is the better, but this appears to be a shade under-printed. Considered as a composition, an improvement could be made by fairly substantial trims from top and right. "The Sea of Grass" is certainly well recorded as a matter of ecology, but hardly holds your interest on pictorial grounds.

**M.J.W., Ashfield.**—Congratulations on "Atom Wave"—one of the best wave pictures we have seen for some time. We would like to have seen a shade more shadow detail.

1901-1951

50th Year of Federation

#### INTERNATIONAL SALON OF PHOTOGRAPHY

Conducted by

CANBERRA PHOTOGRAPHIC SOCIETY  
CITY P.O.,  
CANBERRA, A.C.T.

••

Entry Forms now available

••

Closing date for prints

SATURDAY, DECEMBER 2, 1950

#### The 'Last Page'

Continued from page 526

The Institute of Photographic Technology (Melbourne) has been invited to form a new and comprehensive photographic exhibit for public display at the Museum of Applied Science of Victoria. In this assignment, the assistance of amateur and professional photographers is being sought by means of a circular letter which aims at a survey of the material likely to be available. We suggest that those possessing any historical material obtain a copy of the circular from the Hon. Sec., Jan Kroef, Kevin Hall, Collins Place, Melbourne. Of particular interest is the statement that "workshop facilities are also present to copy, simulate, or manufacture articles that for various reasons cannot be purchased or loaned."

• • •

#### TAMWORTH PHOTOGRAPHIC EXHIBITION

##### Salon Dates

|                               |                             |
|-------------------------------|-----------------------------|
| Closing Date Entries .. .. .  | 6th Oct., 1950              |
| Final Date for Prints .. .. . | 12th Oct., 1950             |
| Judging .. .. .               | 13th Oct., 1950             |
| Exhibition .. .. .            | 18th, 19th, 20th Oct., 1950 |
| Prints Returned by .. .. .    | 23rd Oct., 1950             |
| Judge .. .. .                 | Keast Burke, A.R.P.S.       |

• • •

Ray Winn, Hon. Treasurer of Newcastle Photographic Society and one of the Club's most successful workers, will shortly be doing his photography in the coming months in England and on the Continent. To ensure that Ray would not be short of photographic material, club members presented him with a substantial parcel of films.

• • •

Of interest to colour photographers—a columnist in the Sydney Sun in mid-July reported the gardeners at Parramatta Mental Hospital as "forecasting" that the wistaria would be at the height of its beauty on September 27th. While on this line of thought, we are informed that the first week in May is the period to see the much-famed poplars of Tumut in all the glory of their Autumn beauty.

• • •

**Large Capitals, "A.P.-R." Entry Forms.** A space is provided on the A.P.-R. entry forms for the competitor's initials to be inserted in large block capitals, but a substantial percentage use this space merely for small initials in ordinary handwriting. Let us have bold block capitals please, as the purpose of this idea is to assist the staff in sorting the entries.

• • •

In Sydney recently there came to light (no joke intended) several tropically-packed boxes of Wratten and Wainwright Panchromatic Dry Plates. One box was forwarded to Dr. Walter Clark (Rochester), who proposes to file the discovery in the Eastman Historical Photographic Collection. Dr. C. E. K. Mees is reported as estimating that the plates were probably coated prior to 1910.

• • •

#### MICROFILM WILL HOLD HISTORY SECRETS

From the Sunday Herald, July 16, 1950.

The Mitchell Library in Sydney and the National Library in Canberra will soon have photographic copies of more than 90,000 early Australian documents which are lodged in the London Public Records Office. Copies of the film will go to other States.

# The 'Last Page'

A One-Man Show of the Pictorial Photography of Norman Deck was on view in David Jones' Gallery (Sydney) early last month. We are hoping that a selection will subsequently be shown at a Sydney Kodak Store.

\* \* \*

*Approaching Southerly, Manly, N.S.W.*, a pictorial photograph by S. H. E. Young, A.R.P.S., was reproduced in the salon section of the *Amateur Photographer* for May 17th.

\* \* \*

Early in July, Brian Ghirlian left on a lengthy tour covering the major portion of the Australian continent. We are hoping that there will be an *A.P.-R.* story covering his adventures when he returns in a couple of months' time.

\* \* \*

By arrangement with our publishers, an interesting photographic display was effected at Cranbrook School (Sydney). The display was set up in the school library and was arranged on a large background board and four museum cases. On the background board the series "Both Use Photography" was featured, while the show cases covered the following: Equipment required for the tray method; developing of roll film; equipment for printing on Velox; display of flash- and flood-light equipment; and elementary cameras.

\* \* \*

Current English magazines show that the Fox Talbot commemoration at Lacock Abbey was very successful. Chief honours went to Trowbridge Camera Club, who organised the event, and to Harold White, who composed it.

\* \* \*

May, 1950, issue of *Smoke Signals*—the well-known company house organ of which B. K. Vincent is the Photographic Editor—carries the results of its recent photographic competition. First prize in the *Child Study* went to G. C. Heyde and first prize in *Landscape* to J. Hodgkin. In addition, the Editor took advantage of the occasion to pen an editorial on the subject of the appreciation of visual beauty.

\* \* \*

M. Mackinnon has returned to his home in Clifton Gardens (Sydney).

\* \* \*

A. G. Gray's well-known salon print, *Life and Still Life* (*A.P.-R.* cover, June, 1949) was reproduced as a supporting illustration to the regular monthly Whitney-Standish critical feature in *American Photography* for May, 1950. This print was one of the *A.P.-R.* group entry forwarded to the *American Annual of Photography*.

\* \* \*

## Good-things-to-come Department:—

An illustrated account of the photographic exhibits at George Eastman House: an illustrated data book covering Functional Photography: an illustrated article by Harry Jay on synchro-flash theatre photography.

\* \* \*

The J. W. Ikin's spent ten days in Sydney during July. The weather proved unfavourable to their plans for an extensive Kodachrome coverage of their visit.

The next exhibition at the Kodak Salon Gallery, Sydney, will be a series featuring life with the scientific expeditions at Macquarie and Heard Islands. These are Kodak enlargements from negatives kindly loaned by the News and Information Bureau, Department of the Interior.

\* \* \*

## Fourth International Photography-in-Science Salon

This Salon, which is jointly organised by the *Scientific Monthly* and the *Smithsonian Institution* will again be held this year. The purpose of the salon is to show examples of the uses of photography in scientific research. Scientists may forward entries or alternatively joint contributions may be made by a scientist and a photographer in collaboration. Entries will be received by the Editor, *Science Monthly*, between Nov. 1st and Nov. 27th. For further details and entry blanks write: The Editor, *Science Monthly*, 1515 Massachusetts Ave., N.W., Washington 5, D.C., U.S.A.

\* \* \*

Very few familiar *A.P.-R.* names are to be seen amongst the entrants for "Holiday and Travel" *Picture of the Month* contest—surely that monthly £3/3/- is worth winning! Address: 21 Macquarie Place, Sydney.

\* \* \*

Latest from the "bush wireless" over Mildura way is that on New Year's Day, 1951, there will be a mass exodus of "shutter-bugs" from Mildura to Geelong. The reason is still hush-hush, but it is learned that large stocks of film are already being laid in store for the occasion.

\* \* \*

The *First Annual Models and Photographers Ball* was held in Sydney on August 3rd, 1950. The proceeds were in aid of Sydney's famous Spastic Centre.

\* \* \*

R. Gregory is now settled in Cleveland (Queensland); at the moment he is busily engaged in extending technical assistance to the Redland Centenary Committee in the matter of a souvenir book to be issued in the near future.

\* \* \*

From H. V. Bryant comes a copy of the *A.W.A. Journal*, a new and attractively produced house magazine. Of special interest to the editorial staff was the series of reproductions of prizewinning pictures in the *Holiday Happiness* Contest, for which the *A.P.-R.* had previously undertaken the judging.

\* \* \*

It is good to learn that Cliff, Noble and Henri Mallard are making satisfactory recoveries from their recent serious illnesses.

\* \* \*

H. L. Cox called at the editorial office in mid-July, bringing with him a portfolio of recent work of members of the Orange Camera Club; this also included many of his own landscape studies.

\* \* \*

We are pleased to receive from F. G. Crook-King, A.R.P.S. (Toowoomba), the manuscript for his promised article "My Ideals and Methods." Thanks, F.G.C.!



**NEW COLOUR FILMS BY C. P. MOUNTFORD**  
(S. M. Herald, July 20th, 1950.)

The films were made under the direction of Mr. Charles P. Mountford, one of our foremost authorities on outback Australia.

He led the National Geographic-Commonwealth Arnhem Land Expedition of 1948, and was recently awarded the Franklin Burr 1,000-dollar prize in America for his leadership and research work.

With aboriginal songs and music, recorded on the spot, and with special background music, based on native themes, specially composed by Alfred and Mirrie Hill, the films are the most ambitious effort to date to bring the vigorous life of our remote north to the screen.

Mountford's three films are called "Birds and Billabongs," "Aborigines of the Seashore," and "Arnhem Land."

The first is a one-reeler, showing the amazing profusion of bird life at Yirrkalla, in west Arnhem Land.

Dozens of rare types of birds are seen and heard for the first time on the screen.

"Aborigines of the Seashore," a 20-minute film taken at Groote Eylandt, is perhaps the most interesting of the three.

It presents a day in the life of an aboriginal community and shows many things not previously filmed. These include aborigines making a bark canoe, building a rare kind of hut, and making sand drawings.

Native children are also shown taking part in a child ceremony—the first ever filmed.

The third film, "Arnhem Land," was taken at Groote Eylandt, Yirrkalla, and Oenpelli, and lasts 30 minutes.

It deals with the expedition's researches into aboriginal lore and into the marine, insect, and bird life of Arnhem Land.

The films will be made available for hire or purchase in 16mm. size through the Commonwealth Film Library.

\* \* \*

J. P. Carney, A.R.P.S., was seen in Sydney in mid-July.

\* \* \*

**MICROFILMING OF THE "A.P.-R."**

By arrangement with University Microfilms, Ann Arbor, Mich., the A.P.-R. will be made available to libraries in microfilm form.

One of the most pressing problems facing all types of libraries to-day is that of providing adequate space for a constant flood of publications. Periodicals pose an especially difficult problem because of their bulk and number.

Microfilm makes it possible to produce and distribute copies of periodical literature on the basis of the entire volume in a single roll, in editions of 30 or more, at a cost approximately equal to the cost of binding the same material in a conventional library binding.

Under the plan, the library keeps the printed issues unbound and circulates them in that form for from two to three years, which corresponds to the period of greatest use. When the paper copies begin to wear out or are not called for frequently, they are disposed of and the microfilm is substituted. The film copy is only distributed at the end of the volume year.

The microfilm is in the form of positive microfilm, and is furnished on metal reels, suitably labelled. Inquiries concerning purchase should be directed to University Microfilms, 313 N. First Street, Ann Arbor, Michigan, U.S.A.

**X-Rays by Wire**

D. R. Carter, M.I.R., Editor, "The Radiographer," writes:

The news of the transmission of skiagrams (X-ray films) by wire between Sydney and Brisbane for the first time in Australia (as reported in the A.P.-R. last month) marks an important step in scientific development in this country, and demonstrates the ability of our scientists to keep abreast of world developments.

Apart from some experiments of a similar nature during World War II this process was first carried out in America on January 15th, 1948, and is there known as Roentgenographic Facsimile. The process has been in daily use between two Pennsylvania towns 28 miles apart.

At the First Congress of the College of Radiologists (Australia and N.Z.), held in Sydney in December, 1949, copies of an original skiagram and a facsimile by this process were exhibited. These had been produced in London late in 1949.

The obvious value of the service exists in rural centres, military outposts, or isolated mining centres which have X-ray equipment but no full-time radiologist to interpret the films.

By using this system the advantage of a fully qualified radiologist may be obtained at all times in the time it takes to make a telephone call.

The apparatus consists of a transmitter and a recorder. The skiagram (film) to be copied is wrapped around a glass cylinder and held there by a clear sheet of plastic. The cylinder revolves at 180 r.p.m. An optical scanning system projects a beam of light from a lamp inside the cylinder through the film onto a photo-electric cell.

A special photo-cell circuit amplifier and synchronising system is used. The optical scanning system traverses the length of the drum, so that fifty lines per inch are scanned. This enables transmission of a 14 x 17 inches film in less than four minutes, smaller ones in less. The signals may be sent over a telephone wire or a radio circuit.

On the receiving apparatus the negative is recorded on film, speed-processed and is then ready for diagnosis.

A comparison between original and facsimile shows no appreciable difference in detail.

Reference: "American Journal of Roentgenology and Radium Therapy," Vol. 61, No. 4, 1949.)

\* \* \*

Dr. L. T. Lloyd (Warwick, Q'ld) will be visiting Sydney again in August. Incidentally, he is the proud possessor of a Kodak Aero-Ektar lens.

\* \* \*

The Australian's Women's Weekly for July 29th publishes the final series of reproductions from actual colour transparencies. Several well-known A.P.-R. names will be noted in the list of contributors, viz.: I. W. Rodwell, F. C. Johnston, J. L. Wray, S. C. Steele and Rev. K. Doust. The latter's Central Australian landscapes are most striking.

\* \* \*

Amateur Photographer (June 7th, 1950) carried a full-page reproduction of C. G. West's "Black Swan Pattern."

\* \* \*

This tea-tree question still remains a problem with many competitors. Once again, here is the full story: The Australian tree is *Tea-tree*, so called because the early settlers were reputed to have used its leaves for the purpose of making an infusion beverage. *Ti-tree* is the New Zealand shrub only occasionally seen in private gardens in Australia.

# SALE OF USED APPARATUS AND LENSES

## KODAK STORE, 386 George Street, Sydney

### CAMERAS

- UA1445—Ensign Selfix 420, f/4.5 lens, 8-speed shutter, case .. .. . £15 10/-
- UA1747—Brownie Reflex .. .. . £2 10/-
- UA1758—Kodak 35, f/5.6 lens, case .. .. . £14 10/-
- UA1771—Purma Special, portrait attachment, filter, Price .. .. . £5 5/-
- UA1800—Kodak 35, f/3.5 lens, auto-focus, with Gilbert flash gun, Excellent order £38 10/-
- UA1803—24 x 36mm. Agfa camera, f/2.8 lens, takes 12 exp. chambers, auto-focus, case, Perfect condition .. .. . £49 10/-
- UA1808—2½" x 3½" Roll Film Reflex, Ross f/6.3 lens, Price .. .. . £5
- UA1811—3A Kodak, R.R. lens, case .. .. . £2 12 6
- UA1815—Voigtlander Brilliant, 2½" x 2½", Skopar f/4.5 lens .. .. . £9 10/-
- UA1818—2½" x 3½" Agfa camera, f/4.5 lens, case, Price .. .. . £13 10/-
- UA1830—Zeiss Contax, Sonnar f/2 lens, case, tripod, Price .. .. . £112
- UA1832—2½" x 2½" Agiflex, f/3.5 lens, case, Perfect order .. .. . £47

### LENSES

- UA3267—18cm. Schneider Xenar, f/4.5 .. .. . £16 10/-
- UA3279—8" Dallmeyer Pentac, f/2.9 .. .. . £19 10/-
- UA3287—5cm. Leitz Elmar, f/3.5, with two filters, Price .. .. . £23 15/-
- UA3288—16mm. Goerz Dagor f/6.8 in Compound shutter .. .. . £10 10/-
- UA3289—8.7cm. f/6.3 Similar enlarging .. .. . £2 7 6

### SUNDRIES

- UA1545—Simplex enlarger, auto-focus, adapted for 35mm. and 2½" x 2½", f/4.5 lens .. .. . £62
- UA1591—3½" x 4½" N. & G. Plate Magazine £6 15/-

- 2354—Kodak 35, f/4.5 K.A. lens, No. 1 Diomatic shutter, always-ready case, Perfect order £14
- 2325—Kodak Vollenda (16 exp. on 127 film), f/4.5 Radionar lens, Pronto shutter, case £9 10/-
- 2836—Zeiss Ikon camera, 4½" x 2½", f/4.5 Dominar anastigmat lens, Compur shutter, Excellent order .. .. . £13 10/-
- 2801—Vest Pocket Kodak, R.R. lens, 2-speed shutter, leather purse, Very good condition £2 15/-
- 2674—Dehel camera, 3½" x 2½", f/4.5 Manar anastigmat lens, 1/25 to 1/125 shutter, self-timer built in, Excellent order .. .. . £9 10/-
- 2635—2½" x 2½" Voigtlander Brilliant, f/7.7 Voigtar lens, always-ready case .. .. . £8
- 2679—Semm-Kim, f/2.9 Cross lens, 4-speed shutter, Case .. .. . £14
- 2171—Six-20 Kodak Duo, f/3.5 K.A. lens, focusing mount, Compur shutter (1 to 1/300 sec.), First-class order .. .. . £18 15/-
- 2677—Zeiss Nettar 120 camera, f/4.5 Nettar lens, Compur shutter (1 sec. to 1/250 sec.), case, Price .. .. . £16 10/-
- 2842—Kinax I, 3½" x 2½", f/6.3 Kinn anastigmat lens, shutter speeds 1/10 to 1/150 sec., adapter ring, filter, Excellent condition .. .. . £8 15/-
- 2838—Leica IIIA, f/2 Summar lens, case, cap, Excellent order .. .. . £80
- 2809—Leica IIIA, f/2 Summar lens, case, cap, Very good condition .. .. . £94

### CINE

- 2148—16mm. Kodascope Model "D" projector resistance, leads .. .. . £33 10/-
- 2174—16mm. Kodascope Model "C" projector, resistance, leads, case, spare reel .. .. . £20
- 2170—Bell & Howell 16mm. Filmo Master projector, 750-watt lamp, leads .. .. . £90

### SUNDRIES

- 4050—Gnome Portable 35mm. enlarger, f/3.5 Kynor lens, lamps, transformer, Excellent order £25
- 4009—Shelton Single Frame 35mm. Film Strip projector, 11 film strips, leads, case .. .. . £16
- 2491—Darkroom lamp (oil burner), red and yellow safelights .. .. . 15/-
- 4036—Barton reflector with extension arm unit 30/-
- 4051—Palec exposure meter, soft leather case, Perfect condition .. .. . £7 10/-
- 4046—Johnson G.E.C. exposure meter, leather case, Excellent order .. .. . £7 2 6

## KODAK STORE, 379 George Street, Sydney

### CAMERAS

- 2840—Zeiss Ikon, 3½" x 2½", f/4.5 Nettar lens, Pelma shutter, case, Good order .. .. . £13 10/-
- 2822—Butcher Watch Pocket Carbine camera, 3½" x 2½", f/6.3 Aldis Butcher lens, Compur shutter, Good condition .. .. . £8 5/-

## LENSES

- 4524—f/6.3 K.A., 150mm., in No. 1 Diomatic shutter.  
Price .. .. . £5
- 4777—f/2 Summar, Scm., cap .. .. . £30
- 4779—f/3.5 Ross Xpres 3", in focusing mount, cap £14

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**KODAK STORE, 37 Rundle Street, Adelaide**

## CAMERAS

- UA294—Baldina, 24 x 36mm., f/2.8 Xenar lens, Compur shutter, 1 sec. to 1/300, Parallax correcting viewfinder .. .. £29/17/6
- UA296—Ensign Auto-Range, f/4.5 Ensar lens, 8-speed Epsilon shutter, 1 sec. to 1/150 sec., coupled rangefinder, takes 12 exp.  $2\frac{1}{2}" \times 2\frac{1}{4}"$  or 16 exp.  $1\frac{1}{8}" \times 2\frac{1}{4}"$  on V120 film. Good order. Price .. .. . £28/10/-
- UA300—Ensign Auto-Range, f/3.5 Ensar lens, 8-speed Epsilon shutter, coupled rangefinder, always-ready case. Good order .. .. . £31
- UA316—Kodak Reflex, f/3.5 Anastar coated lens, 7-speed Flash Kodamatic shutter, adapter ring, K2 filter, lens cap, always-ready case. Perfect order .. .. . £49/10/-
- UA337—No. 1 Pocket Kodak, Meniscus lens, 8 exp. on 120 film, carrying case. Good order £4 4/-
- UA441—Brownie Reflex camera, 12 exp. ( $1\frac{1}{8}" \times 1\frac{1}{4}"$ ) on 127 film. Good condition .. .. £2/13/6
- UA364—Rex Aiglon Reflex, f/4.5 coated lens, 4-speed shutter, 12 exp. ( $2\frac{1}{2}" \times 2\frac{1}{4}"$ ) on 120 film, always-ready case. Good order £11/12/6
- UA469—Super Baldina, 24 x 36mm., f/2 Schneider Xenon lens, Compur-Rapid shutter, coupled rangefinder. Excellent order .. .. £47
- UA474—Six-20 Kodak A camera, f/6.3 lens, 2-speed Dakon shutter, flash synchronisation. Perfect order .. .. . £9
- UA483—Semm-Kim, 24 x 36mm., f/2.9 Cross lens, 4-speed shutter to 1/200 sec., always-ready case. Good order .. .. . £15
- UA503—Ensign Selfix 420, f/4.5 Ensar lens, 8-speed Epsilon shutter, 8 exp. ( $3\frac{1}{2}" \times 2\frac{1}{4}"$ ) or 12 exp. ( $2\frac{1}{2}" \times 2\frac{1}{4}"$ ) on 120 film, case. Excellent condition .. .. . £15

## CINE

- UA133—16mm. Siemens converted sound projector, Scm. Meyer Gorlitz lens, 12" speaker £115
- UA336—8mm. Eumig movie camera, f/1.9 Solar lens, built-in exposure meter. In perfect order, Price .. .. . £48/10/-

## SUNDRIES

- UA86—Wollensak Verito lens,  $11\frac{1}{2}"$ , diffused focus, f/4, in mount. Perfect order .. .. £32
- UA341—Leitz K2 Leica filter in mount. Perfect £1/5/-
- UA366—Wratten G (orange) filter Series VI, mounted Price .. .. . 15/-
- UA405—Watson Victor binoculars X6, with leather carrying case. Good order .. .. £25

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**KODAK STORE, 250 Queen Street, Brisbane**

## CAMERAS

- UA8430—Argus Cintar, f/3.5 lens, case. Good order. Price .. .. . £21
- UA8422—Six-16 Kodak Vigilant folding. Good order. Price .. .. . £4
- UA8375—Voigtlander Superb, Compur shutter, f/3.5 Heliar lens, lens hood, filter, case. Excellent order .. .. . £45
- UA8371—Purma Special, lens hood, case. Excellent condition .. .. . £4
- UA8192—Six-20 folding, tripod, leather case. Good order .. .. . £6
- UA8184—Perfex 55 (24 x 36mm.), case. Excellent order .. .. . £29
- SH367—Ensign Auto-Range, f/3.5 lens, case. Good order .. .. . £30
- SH302—Clarus, 24 x 36mm., f/2.8 lens, case. Excellent order .. .. . £40
- SH376—Agiflex, f/3.5 lens, cable release, extension tube, lens hood, yellow filter, green filter, camera clamp, ball and socket, always-ready case. Excellent condition .. .. £50
- SH210—Retina II, f/2 Xenon lens, flash attachment, case. Good order .. .. . £45
- SH394—Primette, f/2.8 Tessar lens, yellow filter, case. Excellent order .. .. . £22

## CINE

- UA8414—Admira 8mm. Cine, f/2.8 lens, case. Good order .. .. . £31
- SH386—16mm. Kodascope Model "L" silent projector, reel, 2 leads, resistance, lamp, oil can. Good order .. .. . £116



## Good Snapshots are Easy with a SIX-20 BROWNIE "C" Camera

You sight your subject in the large brilliant viewfinder, quietly push the button release, and the picture is yours. It's so easy that a child could do it . . . so reliable is the Brownie that it assures a good picture with every exposure . . . so sturdy is its construction that it will last a lifetime. Moreover, there are no gadgets or accessories to trouble you.

The Brownie Model "C" features a Kodak Meniscus lens, two viewfinders, all-metal body covered with black leatherette, and gives eight pictures, snapshot or time ( $2\frac{1}{4}'' \times 3\frac{1}{2}''$ ) on a roll of Kodak V620 film.

Make your choice a Brownie "C"—the popular choice. Price, 37/-

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IDEAL PLASTIC CARRYING CASES for Six-20 Brownie cameras. Each is of "imitation leather" type with a carrying strap and metal catch. Price, 13/- each.

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## KODAK STIRRING PADDLE

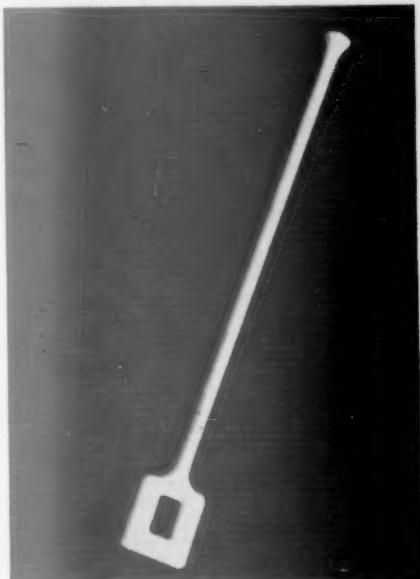
*... for crushing chemicals  
stirring solutions  
shifting prints in tray*

Once you've used the Kodak Stirring Paddle you will never be without it—so handy and clean is it to use; handy because it is so versatile, clean-working because it eliminates the necessity for touching the solutions and prints with your hands.

The Kodak Stirring Paddle is all-moulded in attractive yellow plastic which will not affect, or be affected by, chemical solutions. Overall length, 10 inches.

**Price: 2/6**

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### KODAK MINUTES TIMER

This clockwork timer rings an alarm at the end of any period for which it has been set, from 1-60 minutes. The action of turning the indicator hand to the number of minutes required automatically winds the clock and the alarm. The hand works back to the "60" mark and rings the alarm when it reaches there. The 4-inch diameter dial is white with bold black numerals.

**PRICE £3/7/-**

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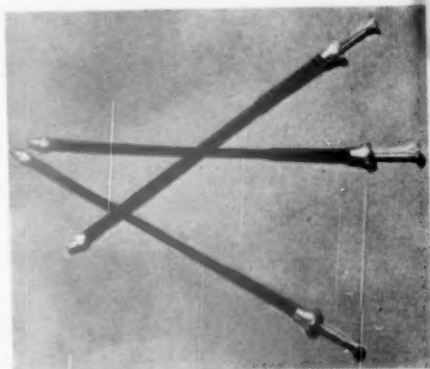
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### BRAIDED CABLE RELEASES

Handy for general picture-making and essential in time-exposure photography. Their use minimises camera shake, facilitates the handling and quick adjustment of the camera, and helps to increase your output of "good pictures." Different threads are available to fit various models. Strong and reliable.

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\*Temporarily out of stock in Sydney.

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Its built-in shutter permits you to make either snapshot or time exposures . . . and, what is more, you'll get twelve  $2\frac{1}{4}$ " x  $2\frac{1}{4}$ " pictures on a roll of Kodak V120 Film.

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